

THE WALKING DEAD #22

GREG NICOTERO ON SEASON 8, EPISODE 100, & KEEPING THE WALKERS FRESH!

THE MARCH GOES ON
MAKING THE MARCH
TO WAR MOBILE GAME



INSIDE THE INSIDER
EXCLUSIVE
SKYBOUND SET VISIT



THE WALKING DEAD

THE OFFICIAL MAGAZINE

FINAL FIGHT!

FACTION VS FACTION

ONE VS ONE

& MUCH MORE INSIDE!



JEFF SCHINE
TALKS
JAVIER
GARCIA



REANIMATING
THE DEAD:
WALKER FACTS
& FICTION

Q&As

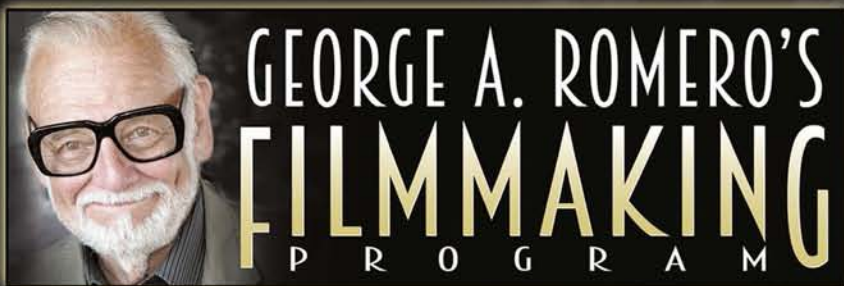
ROSS MARQUAND
MICHAEL TRAYNOR
& WALKER STALKER'S
JAMES FRAZIER

MATURE CONTENT

 **SKYBOUND**
TITAN www.skybound.com
ISSUE #22 WINTER 2017
\$9.99 (US) / (CAN)
DISPLAY UNTIL FEBRUARY 19th 2018



22 >



GEORGE A. ROMERO
1940 - 2017

We are honored to be a part of George's legacy.

His vision will live on through his program and in the work and dedication of our students, faculty and staff.



WE TRAIN YOU TO BE A
WORKING FILM PROFESSIONAL.
Learn more at dec.edu/df

For more information about graduation rates, median debt of students who completed the program, and consumer information, please visit: www.dec.edu/df



TOM SAVINI'S

Special Make-Up Effects Program

AT DOUGLAS EDUCATION CENTER

MAKE YOUR MONSTER



ISABELLA "IZZY" QUACK
4th SEMESTER



JASON GREEN
4TH SEMESTER



NORA HEWITT
3RD SEMESTER
FACEOFF WINNER - SEASON 9



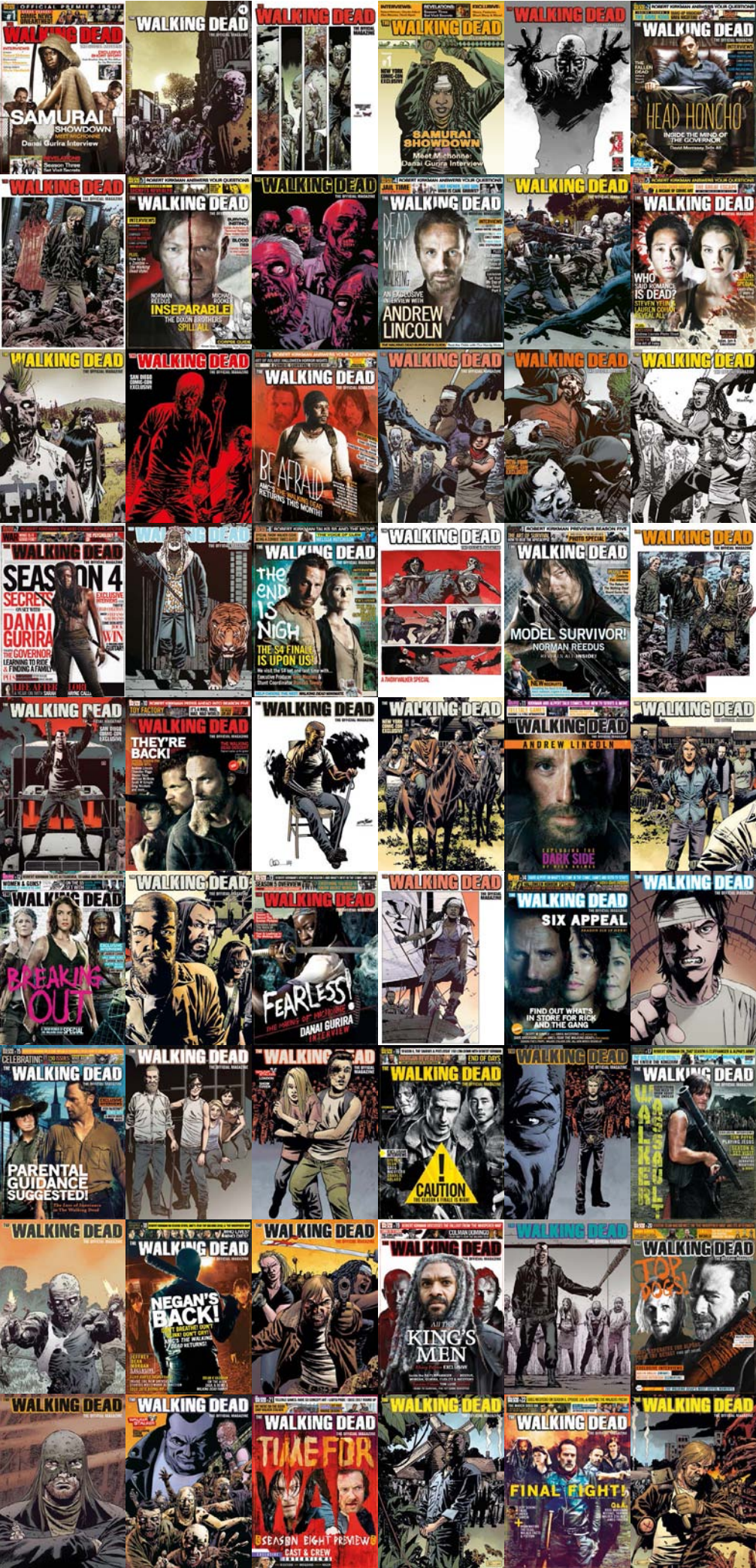
RICKY VITUS
3RD SEMESTER

DOUGLAS
Education Center
130 Seventh Street • Monessen, PA 15062

1.800.413.6013 **DEC.EDU**

Financial aid is available to those who qualify. *16-month Associate in Specialized Business Degree Program.
Tom Savini will award a "Certificate of Excellence" to those graduates with exceptional portfolios!
THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONIMMIGRANT ALIEN STUDENTS.

For more information about graduation rates, median debt of students who completed the programs, and consumer information, please visit: www.dec.edu/ts



AND FINALLY...

It's with a heavy heart that I write this column. Sadly, what you hold in your hand is the final issue.

The last five and a half years and 22 issues have been one helluva ride – it really seems to have rocketed by – and I'm tremendously proud to have edited this magazine from the get-go. I like to think we eschewed the usual approach to licensed publishing to explore *The Walking Dead* world – in all its wonderful and varied facets – in new and compelling ways. I think back over the articles we have published – covering a broad range of subjects, including mental health, social issues, philosophy, politics, narrative constructs, real-life survival tips, genre conventions and many more, scattered among the talent interviews, story breakdowns, set visits, character profiles, product reviews, news, exclusives, and everything else – and I'm left feeling somewhat staggered (and a little out of breath!) that we fit it all in. Thanks to all of the magazine's awesome contributors, from writers and photographers to interviewees and other licensees: we really couldn't have done it without you.

I also must thank the amazing people at Skybound, starting with Robert Kirkman, who created *The Walking Dead* phenomenon upon which this magazine is based. They have been tremendous to work with and many times took a chance on some of my more crazy ideas for the content and look of the mag.

And finally, for those of you who have been with us from the very start, I'd like to offer a big thank you for your patronage from myself and the rest of the TWD team. We've loved receiving your letters, your feedback and your art here at TWD Towers and, in return, I hope we have entertained, informed, and inspired you over the past few years. Best of luck!

So, for the last time... Sayonara!

Toby

Toby Weidmann, Editor

CONTENTS



INTERVIEWS

16 GREG NICOTERO

The executive producer, episode director and makeup FX guru joins *TWDM* to talk about season eight and making that historic 100th episode of our favorite show.



16

50 JEFF SCHINE

Better known to gamers as Javier Garcia, *TWDM* catches up with the voice actor and lead protagonist of Telltale Games' third season of *The Walking Dead*.



50

FEATURES

11 PIN-UP GALLERY

We've gone faction mad this issue, producing five pin-up posters for each of the five groups who will face off against one another in season eight. Find them on pages 11, 21, 49, 79, and 91.

22 LAST FACTION HEROES

There have been so many large groups, or factions, in *The Walking Dead* it's hard to keep track of them all. *TWDM* has done just that, so you don't have to...



11

30 99 PROBLEMS BUT THE WALKING DEAD AIN'T ONE

In celebration of passing the momentous 100 episodes mark, *TWDM* provides a mini-episode guide to all 99 episodes leading up to season eight's premiere. Plus, our team picks out their favorite episodes across the series.

36 THE MARCH TO WAR

TWDM explores the mobile game world of Disruptor Beam's *March To War*, talking to the lead creatives and offering select tips on how best to survive.

42 FACE-OFFS

In the action-packed world of *The Walking Dead* the smaller more intimate confrontations between two people can be forgotten. *TWDM* charts the best one-vs-one bust-ups in the series to date.



56

56 IT'S A DIGITAL WORLD

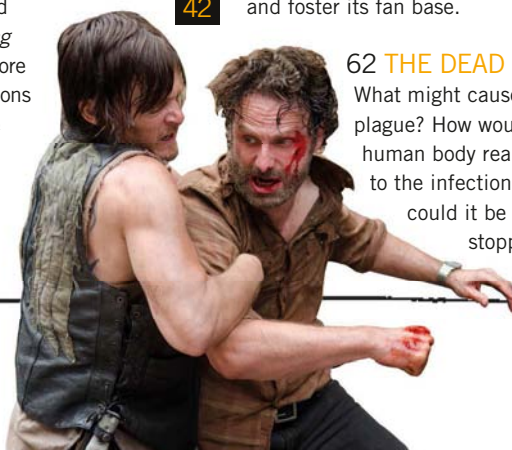
Having accessible, entertaining and interactive online content is a must for any company these days. *TWDM* visited Skybound's HQ to discover the exciting digital endeavors it's creating to reward and foster its fan base.

62 THE DEAD RISE UP

What might cause the zombie plague? How would the human body really react to the infection? And how could it be realistically stopped? *TWDM* finds out.



22



42

HEADSHOTS

P.6 NEWS

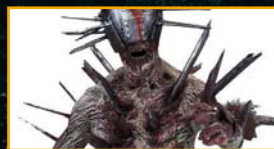
The latest news on all things *The Walking Dead*.

P.9 THE TWEETING DEAD

Our pick of the best recent Tweets from the stars.

P.12 TOP FIVES

Counting down some of our favorite five things.



BODY PARTS

86 AMC's *The Walking Dead* soundtrack

88 Skybound's *The Megabox* #4



86



88



WE
ARE THE
WALKING
DEAD!

EDITORIAL

EDITOR Toby Weidmann
SENIOR EDITOR Divinia Fleary
EDITORIAL ASSISTANT Tolly Maggs
EDITORIAL ASSISTANT Jake Devine
DESIGN Russell Seal

CONTRIBUTORS

Dan Auty, Stuart Barr, Tara Bennett,
Russell Cook, Kate Lloyd,
Kate O'Shaughnessy, Chris Schilling,
Ian Spelling, and Simon Williams

SPECIAL THANKS TO:

Michael Aronson, Michael Cruz,
James Frazier, Kristen Halloran,
Chris Jansen, Michael Leoncavallo,
Ross Marquand, Brian Mitchell,
Greg Nicotero, Jeff Schine, Ian Start,
Michael Traynor, and Allen White

US Advertising Manager Jeni Smith

jeni.smith@titanemail.com

0044.1326 375535

CONTACT US

E: walkingdeadmail@titanemail.com
FACEBOOK: /WalkingDeadMagazine
MAIL: (US) *The Walking Dead Magazine*, Titan Magazines, 2819 Rosehall Lane, Aurora, IL, 60503, USA.
(UK) *The Walking Dead Magazine*, 144 Southwark Street, London SE1 0UP, UK

TITAN MAGAZINES

Senior Production Controller Jackie Flook
Production Supervisor Maria Pearson
Production Controller Peter James
Production Assistant Natalie Bolger
Art Director Oz Browne
Senior Sales Manager Steve Tothill
Subscriptions Executive Tony Ho
Direct Sales & Marketing Manager Ricky Claydon
Brand Manager, Marketing Lucy Ripper
Advertising & Marketing Assistant Tom Miller
Circulation Assistant Frankie Hallam
Commercial Manager Michelle Fairlamb
Publishing Manager Darryl Tothill
Publishing Director Chris Teather
Operations Director Leigh Baulch
Executive Director Vivian Cheung
Publisher Nick Landau

DISTRIBUTION

US NEWSSTAND:
Total Publisher Services, Inc.
John Dzielatowski, 630-851-7683
UK DISTRIBUTION: Ingram Periodicals,
Curtis Circulation Company
UK NEWSSTAND:
Marketforce, 0203 787 9001
US/UK DIRECT SALES MARKET:
Diamond Comic Distributors

Digital version available, search for 'The Walking Dead Magazine' on the App Store

FAVORITES

72 ARROW IN THE DOORPOST

Kate O'Shaughnessy looks at the nature of fandom.

74 ANATOMY OF A STORY

We break down *Volume Six* of the comic, spanning Rick, Glenn and Michonne's harrowing time in Woodbury and their brutal escape from the Governor.

80 CHOICE CUTS

The best and worst of Andrea and Dale.

90 DEAD NOTES

A final helping of fan letters and art.

92 QUIZ

These questions are really gonna stump ya!



74



94

94 JUDGE, JURY & EXECUTIONER, PART 1

Michael Traynor and Walker Stalker's James Frazier answer our goofy Q&A.

96 END TRAILS

Just our little bit of fun to round off the issue.

97 JUDGE, JURY & EXECUTIONER, PART 2

It's down to Ross Marquand to sign off the issue. No pressure!

SKYBOUND

CEO Robert Kirkman
Senior Vice President & Editor-in-Chief Sean Mackiewicz
Director of Business Development Shawn Kirkham
Online Editorial Director Brian Huntington
Director of Online Media Development Rachel Skidmore

Office Manager Bryan Hwang
Publicity Director June Allian
Publicity Assistant Sommer Adams
Operations Manager Dan Petersen
Operations Coordinator Nick Palmer
Administrative Assistant Paul Shin

SPECIAL THANKS TO
Charlie Adlard, Robert Kirkman,
and Sean Mackiewicz
A BIG THANKS TO All at AMC

THE WALKING DEAD: THE OFFICIAL MAGAZINE ISSUE #22

WINTER 2017

The Walking Dead Magazine is published by Titan Magazines, a division of Titan Publishing Group Limited, 144 Southwark Street, London SE1 0UP UK. Contents Titan authorized user. ISSN 2050600X. tmm 13630

Publisher's US agent

2819 Rosehall Lane, Aurora, IL 60503

Periodicals postage paid at Aurora, IL and at additional mailing offices

For more info, visit www.titanmagazines.com/digital

Printed in the US by Quad Graphics

THE WALKING DEAD is TM and © 2017, Robert Kirkman, LLC.

"The fighting is over... Now it is time for what comes next."

THE WALKING DEAD
THE OFFICIAL MAGAZINE

TITAN

SKYBOUND

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

NEWS EDITOR: Kate Lloyd



FAST & FURIOUS

They're back, folks!

Yes, if you're reading this on our publication date then we're already well into the new season of AMC's *The Walking Dead* and your jaw has likely dropped, your mind is undoubtedly reeling... basically, you're in a state of constant emotional flux over what's gone down so far. Are we warm? Thought so, because that's exactly how we feel too. And the good news is that year eight is set to get even better and more intense.

So, what new info do we have to share with you about the remaining episodes still to go this season and beyond? Well, for starters, we know how Daryl Dixon is going to *die*...

Before we let that statement fully sink in, and you find

yourself curled up in a corner, rocking slowly but rhythmically backwards and forwards, let's clarify exactly what we mean by that. We know how actor Norman Reedus thinks Daryl Dixon will die. (Admit it, we had you going there for a second, didn't we?)

In an interview with the website *CNET*, Reedus revealed how he sees his fan favorite character bowing out when the time comes. "I think you'd see a sunset. I would walk up over a hill and then a little wolf puppy would come out of the woods and follow me up," the actor shared. "And people would just go, 'Whatever happened to that guy?'"

On a more serious note – because we sense Reedus had his tongue firmly in his cheek answering that question – we have it on very good authority,

ie from Robert Kirkman himself, that the full-throttle pace of this season is going to persist, with (all-out) war continuing to rage.

"Season eight, we're trying to do a more fast-paced, action-packed season really focusing on momentum," Kirkman revealed at the Television Critics Association summer press tour. "Over the first seven seasons, we've set all the characters into place, and now it's time to break them, to a certain extent."

Asked about specific storylines, Kirkman also confirmed that Daryl's role in Glenn's death will be explored further this year. "That will be a plot point for Daryl. It's something that will be addressed."

As with seasons gone by, we can also look forward

to new cast members. Avi Nash (best known to date for a one-off appearance in TV's *Silicon Valley*) has a yet-to-be-announced role, although a spring casting call for a character called Abbud offered a few clues to his identity: "...an innately likable Muslim-American whose nerves are jangled, because he's flown solo for too long in zombieland." Reminds us a little of Siddiq from the video game/comic maybe(?).

Interestingly, the casting team also recently asked for "contortionists and people with extremely bendable shoulders or arms." We are assuming they will be playing walkers: we hate to think what kind of walker needs extremely bendable shoulders, but in Nicotero we trust.

In true *The Walking Dead* fashion, for every season eight addition many more will die. In an interview with *ComicBook.com*, Steven Ogg, who plays Negan's chief henchman on the show, Simon, and who recently became a series regular, suggested that season eight would "thin the herd," while Chandler Riggs (Carl Grimes) promised "lots of killing" in an interview with *Triple J*. The young star, who recently graduated from high school, added: "We've had a few characters this season who I feel bad for, because they're coming in in the midst of all the war and the craziness."

War – what is it good for? In this case, unforgettable television. •

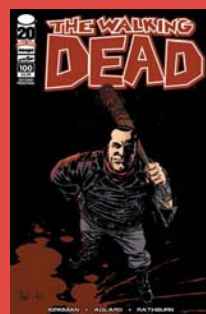
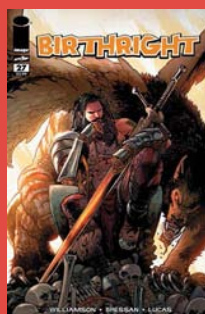
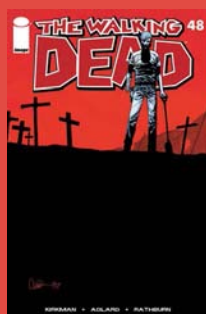
Official sites: www.skybound.com, www.thewalkingdead.com, and www.amctv.com/shows/the-walking-dead

MORE MANTIC MINIATURES!

PRISON BECKONS P.8



RIDE WITH NORMAN & MORGAN: SEASON 2 GUESTS P.9



COVERS STORY

In *TWDM*#20, we featured a story about Image Comics' 25th anniversary and how – to commemorate the occasion – the comics publisher was releasing some of its most popular publications, including *The Walking Dead*, for just 25 cents.

As it transpires, this was just the first of a series of clever anniversary promotions by Image. The company has also been releasing awesome cover variants on a monthly basis, including 11 June covers celebrating Pride Month

(as covered in *TWDM*#21), and a series of August covers designed by Jonathan Hickman – a Marvel alumnus who has written and provided art for *Fantastic Four* and *Secret Wars*, among others.

October 2017 was the turn of *The Walking Dead*, the long-running, gong-gobbling publication written by Robert Kirkman and art by Charlie Adlard. Paying tribute to some of the comic's most striking cover art, an astonishing 30 variants were unveiled, including issue

27 of *Birthright*, which recreates issue 108 of *The Walking Dead* (Ezekiel on his throne in deep thought) and issue seven of *Extremity*, which salutes issue 48 (Rick standing in a makeshift graveyard, shovel in hand, with a blood-red sky). Our favorite, however, has to be issue 15 of *Horizon*, which tips its hat (or should that be bat) to Adlard's second printing cover for *The Walking Dead*'s 100th issue. This now classic image featured Negan staring up at readers, Lucille perched menacingly on his left shoulder.

In Image Comics' official press release, director of PR and marketing,

Kat Salazar, wrote that the variants paid "tribute to some of the hottest, most jaw-dropping moments from Robert Kirkman and Charlie Adlard's long-running, and industry-changing series that went on to become a pop culture phenomenon."

With all 30 versions still available (if you're quick), just imagine how beautiful these will look on your shelf. And you might find yourself getting hooked on some wonderful new comics, too.

CATCH-ALL SITUATION



Remember last year, when *Pokémon GO* basically stopped the world for a little bit, while everyone and their dog attempted to 'catch them all'? Well, AMC's *The Walking Dead* is getting a similar-style game in the not-so-distant future and we couldn't be more excited if we tried. Coming to both iOS and Android, *The Walking Dead: Our World* promises to be a stunning augmented

reality experience in which players can "fully immerse themselves into the action of the hit TV show by blending digital objects, such as characters and other game elements, with the players' own environment."

This exciting new property is being developed by Finnish studio Next Games, in conjunction with AMC. If the name sounds familiar, it's because Next

Games also developed the entertaining *The Walking Dead* mobile strategy game, *No Man's Land*, which has – to date – been downloaded more than 16 million times.

Next Games CEO, Teemu Huuhtanen, said: "The fans love how the show encourages you to ask, 'What would

I do in a zombie apocalypse?' and in this game we aim to let players explore this hypothetical question in a way they've never experienced before."

A release date has yet to be announced, but in the meantime, if you'd like a sneak peak at *Our World*'s awesome trailer, visit: www.thewalkingdeadourworld.com

THE COVER GALLERY

There are two variants for our final issue: our newsstand cover and our exclusive colored version of Charlie Adlard's wonderful art. The latter completes the second half of last issue's artwork cover, too.



NEWSSTAND

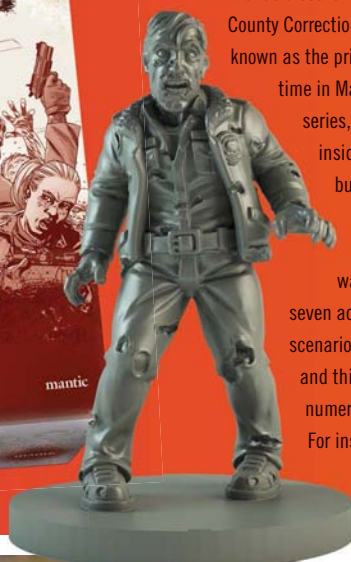


DIAMOND EXCLUSIVE

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

SAFETY IN NUMBERS



Last issue, *TWDM* reported on wave two of Mantic Games' *The Walking Dead: All Out War* tabletop miniatures game. Well, now we can bring you news of wave three, plus a very special *The Walking Dead: All Out War* Collector's Edition.

Recently released, *Safety Behind Bars* (aka wave three) sees Rick and friends discovering the Meriwether County Correctional Facility (also known as the prison). For the first time in Mantic's gaming series, fighting moves inside the confines of buildings, leading to some pretty frantic encounters with walkers. There are seven action-packed scenarios to play through, and this wave comes with numerous new additions. For instance, there are

four new survivors introduced,

namely the prisoners of Dexter, Axel, Andrew, and Thomas; as well as character boosters for Michonne, Rick, Andrea, Glenn, Maggie, and Morgan; a new play mat (depicting the prison); new events, including one where the prison is plunged into darkness and the walkers are released from the cells; and new equipment. A word of warning: you need the core game in order to play the booster pack.

Also unveiled was Mantic's *The Walking Dead: All Out War* Collector's Edition. Priced at \$149.99, this gorgeous update contains the core game, plus *Prelude To Woodbury* miniatures and cards, scenery, roamer and equipment boosters, a Lee and Clementine booster, plus an exclusive Walker Rick miniature.

Fast, furious, and fun, if you haven't played *All Out War* yet, you really are missing out.

Find out more:

www.manticgames.com



ALL A-QUIVER

Daryl Dixon fans are in for a treat with the release of a gorgeous new 1/6 scale collectible figure of the character from ThreeZero.

Currently available for pre-order, with an estimated delivery date of spring 2018, this cool-as-heck 12-inch, articulated statue sees our moody hero wearing a faux leather vest and weathered clothing,

while carrying a crossbow and pistol with detachable magazine.

This particular model is available

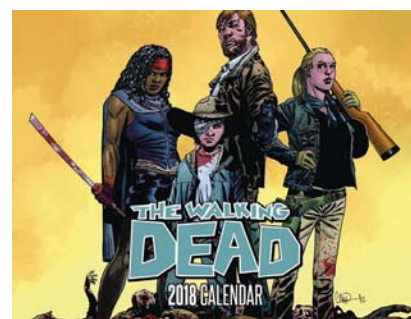


worldwide for \$168 (shipping included), but if you order directly from threezerohk.com you can also get your hands on an exclusive: the figure wears a long-sleeved black shirt and carries a quiver with arrows. The website is also offering a free T-shirt with every order.

If next year is shaping up to be a busy one, then make sure you get your hands on a *The Walking Dead* 2018 wall calendar.

There are currently three official ones on the market: two for AMC's TV show, one featuring the characters, another focusing on the walkers; and an official Skybound one, featuring the wonderful art of Charlie Adlard. RSVP, which produces the TV show calendars, has also created a boxed daily calendar (with added trivia); a mini calendar; a weekly planner; and a desk pad planner. So there's no excuse for missing a date in 2018!

DAYS OF THE DEAD



RELICS HUNTER

Fans of collectible cards have every reason to be happy right now, as Topps has revamped its AMC's *The Walking Dead*: Card Trader app to celebrate the start of season eight of the hit show.

The free-to-download app (available in the App Store and Google Play) has not only been given a little refresh, Topps has also introduced new Relic cards. These hot ticket items are either props or clothing used during the filming of the show, which have been sent from AMC to Topps to be photographed and digitized for these special cards. The items have also been cut up and will be inserted into physical Topps Relic cards for future release. New relics will be added throughout season eight.

The Walking Dead: Card Trader app features thousands of digital card releases. Fans can collect characters, iconic moments, and original artwork chronicling the entire history of both *The Walking Dead* and AMC's *Fear The Walking Dead*. It's essentially a virtual hobby shop, bridging the gap between the physical and digital collectible worlds.

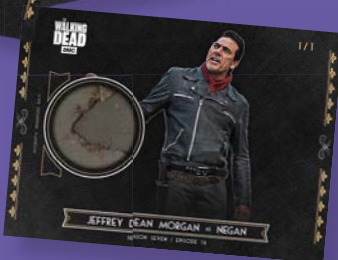


AS YOU SPIKE IT

McFarlane Toys has done it again. We're not sure we've ever wanted a box set more than season seven's Blu-ray limited edition.

Available exclusively from Amazon, AMC's *The Walking Dead* Limited Edition Spike Walker Statue With Soft Touch Digipak (to give it its full title), features an incredible mini-bust of Winslow, the spiked walker who gave Rick so much trouble in season seven's 'New Best Friends.' But that isn't even the best bit: to access the all-important discs below Winslow, you have to remove his spikes one by one. How cool is that?

Packed with all the usual bells and whistles alongside the episodes themselves, this limited edition is on sale now.



HERD ORNAMENTALITY

Another year, another Hallmark Keepsake Ornament joins the ever-growing AMC's *The Walking Dead* range. We've already had Daryl Dixon and Rick Grimes, in 2015 and 2016 respectively, and this year sees the addition of Michonne.

Like its predecessors, it's around four inches high (4.2 to be exact) and is nicely detailed, featuring the heroine with her trusty katana sword. It's made of a lightweight material (so won't weigh your fir's branches down), comes in festive packaging, and is priced at \$17.95.

THE TWEETING DEAD

We trawl Twitter for fun *Walking Dead* tweets so you don't have to...

I am NOT ending *The Walking Dead* comic. I simply said I know how it ends. Don't fall for click bait articles.

#shameonyouAVclub

@RobertKirkman

Coney Island aquarium they got a shark named Daryl Dixon. Bad muthafka

@wwwbigbaldhead

rewatching old twd episodes and man carl has such a high k/d/a ratio

@ChandlerRiggs

Mom was just reminding me how she used to do my homework in the car before school. Is it my problem she waited till last minute...

@cserratos

I was just at a burger place. There's a lot going on in the world & I do think folks need a little perspective on burger-orientated mistakes.

@ScottMGimple

THE WALKING DEAD is taking over this October! Get a peek at the anniversary TWD variants here: bit.ly/TWDVariants

@Skybound

Dangit! First you cut the power and then you send a branch through mah favorite window? That's it! You're drunk, #HurricaneIrma - go home.

@rossmarquand

WHO TO FOLLOW...

@RobertKirkman; Norman Reedus
@wwwbigbaldhead; @LaurenCohan;
@mcbridemelissa; @ChandlerRiggs;
@danaigurira; Christian Serratos
@cserratos; Alanna Masterson
@lightbrigade; @rossmarquand;
@katelynnacoon; Tom Payne
@justanactor; @jdmorgan;
@stevenogg; @kharypayton;
@xanderberkeley; Gale Anne Hurd
@GunnerGale; @ScottMGimple;
@bearmccreary; @TheWalkingDead;
@Skybound; @WalkingDead_AMC;
@ImageComics; @AMCTalkingDead

NEWS IN BRIEF

"100 FRICKIN' EPISODES!"

As most fans will know, the season eight premiere of AMC's *The Walking Dead* was the show's 100th episode. To honor this moment, the cast made a series of videos thanking fans for sticking with the show and helping make the series the phenomenon it is today. Check them out on the official AMC website; they're really very sweet.

WALL SPACE NEEDED

Insight Editions has recently released the third in its AMC's *The Walking Dead*: The Poster Collection. This 40-page tome comprises haunting imagery from seasons six and seven of the show, with each official poster measuring 11 by 14 inches. We're gonna need a bigger wall to hang them all on.

DWIGHT'S ALRIGHT

Fans of Funko's cute Pop! series surely went wild for one of the exclusives the company had on sale at New York Comic-Con this year. Negan lackey Dwight (played by Austin Amelio) was given the Funko Pop! treatment, and was available for purchase only at NYCC (October 5-8), although it should be on sale at a later date through normal avenues.



SURVIVAL COSTS

As reported in *TWDM*#21, Las Vegas now has its very own AMC's *Fear The Walking Dead*-inspired horror experience, called Survival. However, we were missing the all-important price of entry, which we can now confirm is \$30 per head.

HEAD SHOTS

A full round-up of everything that's been happening in *The Walking Dead* and beyond

PRIME RIB

In an exciting development, *The Walking Dead* creator Robert Kirkman has signed a major deal with Amazon. This mouthwatering collaboration will see Kirkman's company, Skybound, developing new television series for Amazon's Prime Video streaming service.

"At Skybound Entertainment we strive to tell the best stories in the most unique and creative ways in an effort to break new ground," Kirkman said of the team-up.



"A forward thinking company like Amazon is the perfect home for us. Their new foray into genre fiction has us at peak optimism for what can be accomplished during this unprecedented partnership... Look out world, here we come!"

Before you worry about the future of AMC's *The Walking Dead* and *Fear The Walking Dead*, Kirkman had this to add on Twitter: "Worry

not, friends! My rad new deal at Amazon is for NEW projects. I continue to work on @thewalkingdead & @fearTWD & Secret Hist/of Comics!"



JOY RIDING

The second season of Norman Reedus' popular AMC show, *Ride With Norman Reedus*, will see the fan favorite, who plays Daryl Dixon on the series, hitting the open road with a very special guest: his co-star and new bestie, Jeffrey Dean Morgan.

Morgan announced his involvement by posting a cool picture of himself and Reedus in toy form on Instagram, along with the words: "@rideamc premieres soon! @bigbaldhead and I go on a great, and fun adventure and meet some cool folks on the way! Xojd."

Ride's second season follows the same successful format as the first, with Reedus putting pedal to the metal to explore biking culture across the US. Morgan joins his

good pal for one of the six episodes and AMC has promised more big name stars, too. Season two began

airing on November 5, and AMC has also confirmed a third season has been green lit for 2018.

IT'S A B... BURRRITO?

We are delighted to report that AMC's *Fear The Walking Dead*'s Mercedes Mason is expecting a baby boy with her actor husband, David Denman (from *The Office*). The actress, who plays Ofelia Salazar in the show, shared the news on her Instagram account with the words: "Happy to announce @david_denman and I are pregnant (or this is the BIGGEST burrito I've ever eaten!) and so excited. Feels so good to share our happy news."

Huge congratulations from everyone here at *TWDM* Towers!



PHOTOS: Megan Mack, Frank Ockenfels 3/AMC, Aidan Monaghan/AMC.

FACTION PIN-UP



PHOTOS: Frank Ockenfels 3/AMC, Gene Page/AMC

TOP 5



We pick five of our *Walking Dead* favorites, from characters and moments to lines of dialogue, weapons, deaths, and more.

WORDS: Russell Cook

ERRORS OF JUDGMENT

Top five *The Walking Dead* fails

5. FOOLS RUSH IN

Underestimating your enemy is *always* a fatal mistake. When Rick Grimes and the other survivors send a message to Negan – by way of killing three of his men and sending another, brutally beaten, back to him – they find that out the hard way. According to Rick, the Hilltop is no longer in debt to the Saviors and now Negan and his men owe him. Naturally, that kind of attitude doesn't sit too well with the series' most vicious antagonist – so he delivers Rick and the gang a message of his own. Ta-ta, Glenn! ◇◇◇◇◇◇◇◇◇◇



4. TAKE NO PRISONERS

Criminals end up behind bars for a reason, usually for having committed some kind of crime (natch!). Hopefully, most are rehabilitated but some are just plain rotten to the core. The arrival of the zombie apocalypse doesn't change that. Rick and co seem to forget this when they decide to make a state penitentiary their new home. Again, the survivors learn not to take everyone at face value when Thomas Richards – seemingly a quiet but helpful guy, serving time for tax evasion – kills Susie and Rachel Greene, before going on to attack Andrea, slicing her cheek and cutting off her earlobe. He's caught but then let out by Patricia, who he almost kills, if not for the intervention of a vengeful Maggie. After the psychopath has met his maker, shot to pieces by Maggie, what's left is unceremoniously thrown over the prison fence for the undead to feast upon, at the behest of Hershel. But it's too little, too late. Lesson learned, eh? You'd certainly hope so... ◇◇◇◇◇◇◇◇◇◇



3. EASY PICKINGS

When Dale is bitten – for the second time, might we point out! – an air of nihilism surrounds him. Indeed, his only real concern, at that point, appears to be Andrea's emotional state. That's why he neglects to tell her he has been bitten, before disappearing off into the woods in the middle of the night, hoping to die alone and save his friends any trouble. Turns out he can't even get that right, as he is almost immediately abducted by the cannibalistic Hunters. When he awakes, they're chowing down on one of his legs, the silly old sausage. But hey, he does get to have the last laugh – they don't know he's infected. D'oh! ◇◇◇◇◇◇◇◇◇◇





2 ROPE BURNS

Gregory finally gets his comeuppance in issue 141, after trying to take the life of Maggie Greene – the woman he sees as his usurper. Now, let's be fair, before the arrival of Rick's group, Gregory had 'protected' the citizens of the Hilltop for some time from the Savivors. But, realistically it was always inevitable that his lack of spine would eventually bring about his end as leader. When the war with the Savivors

goes up a gear, Maggie steps up with aplomb. Naturally, poor ol' lil Gregory doesn't like that, no, he doesn't like that one bit, so he decides to kill her, in a way only a coward would: poison. Weak! Thankfully, he's caught in the act by Jesus and, after some deliberation, a recovered Maggie and her confidantes decide to execute him by hanging him from a nearby tree in front of the whole colony. ◇◇◇◇◇◇◇◇◇◇




1 SHOULD'VE SEEN IT COMING!

So, this one is probably the biggest fail of all... Remember when *everybody* believed that Eugene Porter had the cure for, you know, the entire zombie apocalypse? Then it turned out he didn't, that he was really a high school science teacher and he'd been lying the whole time. Yeah, *that!*

What starts with one believer, Abraham, ends up with everyone drinking from the same jug of Kool-Aid. All our heroes buy into it. All it takes is a little bit of pseudo-science gobbledygook, a really weak reason for having a mullet, and they all bite, hook, line, and sinker. Sure, Eugene is the brightest spark in the room, but there are some other smart cookies in Rick's group, not least Rick himself. It's a real failing in his leadership and a poor display of *nous* in everyone else. How all of them believed the babbling buffoon was carrying the answer to the world's problems in his head, we will never know... We mean, we didn't buy into it. Honest! ◇◇◇◇◇◇◇◇◇◇

Top five favorite Rick Grimes quotes

“YOU KILL. YOU DIE”


3. Possibly the most redundant remark ever made, right? At the time Rick Grimes uttered these words (way back in issue 17), we can believe that he meant them, but such well-meaning values have long gone out the window. If anything, now it's more a case of, "You kill or you die," (remarkably similar to something said by the Governor to Andrea in the TV show). That's just the way of life for our heroes now – indeed, Rick's go-to response to almost any potential danger is to draw his gun these days. Like many characters, he learned this the hard way, losing those he loved and suffering at the hands of other less moral humans. 

"THE WORST THING I EVER DID – LIVE. WHEN SO MANY OTHERS, WHO SHOULD HAVE, DIDN'T"

Telling someone that the worst thing you ever did was live is like begging to die. You're exposing your vulnerabilities to a potential enemy. But, bizarrely, that's precisely what Rick does when he and Negan speak in issue 164. It's an odd moment, with the similarities between the two men more evident than ever before. This, quite clearly, irks Rick. He is trying hard not to build any bonds with Negan (especially given the trauma he caused him in the past), but clearly it takes a certain mentality to lead in the apocalypse, and whether Rick likes it or not, they *are* alike. That's a tough pill to swallow.



"DON'T LOOK BACK, CARL"

3. After seeing his wife and new born child murdered in front of his eyes in issue 48, Rick somehow finds the stones to do his fatherly duties, switching immediately into preservation mode. He ushers Carl away from the foul, unspeakable events that are happening behind them, and forces him to look ahead and keep on running. If there were ever a metaphor for life in the world of *The Walking Dead*, this is probably it: don't look back, only look forward. There's nothing but pain and tragedy behind you, and a whole lot of crap you can do nothing about. 





2. "THEY'RE F**KING WITH THE WRONG PEOPLE"

Rick's advance towards ultimate bad-ass can be traced in a series of statements such as this one, made in issue 64. His kill or be killed ethos develops slowly, one terrible tragedy at a time. This is all bolstered by a don't-trust-anybody kind of attitude, that's the result of – you've

guessed it – trusting too many people and getting it wrong too many times. Such events have made him, and the group, particularly tough customers. So, when he says "the wrong people," you can be sure he means it. After this moment, he has a conviction that wasn't there before (it would certainly have come in handy against the Governor). ◇◇◇◇◇◇◇◇



1. "WE ARE THE WALKING DEAD!"

Arguably, this quote, which appeared in issue 24, is the entire series' most profound statement. We mean, come on, it has the title of the series in it. Aside from being self-referential, it's also a moment that, for the reader, feels like a 'finally, guys, you get it' kind of deal. For some time, it was clear to us who the real sufferers were – it's not the walkers, put it that way. In terms of the story, overall, it's a huge deal. You can pinpoint it as the moment where any pity that remained for the undead dissipates. From here on, we no longer feel sorry for them. Our sympathies lie with the humans, because essentially their demise is just a matter of time. ◇◇◇◇◇◇◇◇





IN THE NIC OF TIME

One of the greatest decisions the producers of AMC's *The Walking Dead* ever made was signing Greg Nicotero on as the series' special FX makeup designer at the show's genesis. He won't admit it himself, but Nicotero is a legend in his field and destined to be celebrated as one of the makeup greats, alongside the likes of Lon Chaney, Dick Smith, Rick Baker, Stan Winston, and Tom Savini (who first mentored —▶)

Nicotero on George A Romero's *Day Of The Dead*). Since the launch of the show in 2010, Nicotero has become an executive producer and the series' most prolific director, helming 17 episodes to date, including the premieres and finales of the last three seasons.

With season eight now in full swing, *TWDM* sought out some time with Nicotero for one last chat, picking his brains about the premiere, which he directed (natch!), passing the momentous 100-episode mark, and how the KNB team intends to keep the makeup effects fresh eight years into the series' run and beyond. As humble as ever – *The Walking Dead* cast and crew really are like one big family and never take personal credit for anything (even when it's sometimes due) – Nicotero is full of good humor and wonderful insight into the production of the show. **INTERVIEW:** Tara Bennett

The 100th episode of AMC's *The Walking Dead* was not only an auspicious series milestone, but it also needed to function as a season premiere. How nostalgic did you want to get with it?

I think the whole issue with episode 100 was certainly, in one instance, paying tribute to the fans, the people who have been with us for 99 previous episodes. So, there are a few little nods here and there to previous seasons, and previous sequences and episodes. It's all very fun, crazy, and exciting.

The episode also picks up where the season seven finale left off, so was there talk of carrying over that tone or creating a new one?

Every season our premieres are always different in tone. For season seven, we had a

very heavy episode with Glenn and Abraham. This one has a very different feel, and a very different tone to it, which kicked off our season in a very fun and propulsive way. It was about servicing the story and what we wanted to do.

It really is about always wanting to up the game ourselves. We feel very beholden to our audience to not give them the same story, or the same opening of a season year after year. I think this one was much more cinematic in terms of there being a lot of visual storytelling, more so than we usually do. From a dialogue standpoint, it's a very quiet episode. There's not a tremendous amount of dialogue. There's a fair share, but not nearly as much as usual. It was really setting up

"[THE SEASON PREMIERE] WAS MUCH MORE CINEMATIC IN TERMS OF VISUAL STORYTELLING, MORE SO THAN WE USUALLY DO... IT'S ALSO A VERY QUIET EPISODE."



our world and telling our story, which was a lot of fun.

Was it a tough episode to land as it had to serve the past, present, and future of the narrative?

It's a bear of an episode. Prepping and shooting it, we put a lot of pressure on ourselves. I don't think anybody puts more pressure on me than I do. Knowing all the episodes I've directed with Glenn (Steven Yeun), or the season premieres and the season finales, we have to come out of the gate strong. It makes things very challenging because the show is so challenging to work on.

Season seven built towards the war with the Saviors. Since you frequently use the comic for visual inspiration, did you lean into the books for this episode?

I think it was pretty evident where we left last season that we were heading into this big conflict in the 'All Out War' books. Knowing that Alexandria, the Hilltop, and The Kingdom banded together, there are some pretty fantastic moments in the comic book that we knew were coming up. We definitely want to pay tribute to that.

Rick (Andrew Lincoln) started the series and he's still fighting at the start of season eight. Did you feel

"THERE ARE A FEW LITTLE NODS HERE AND THERE TO PREVIOUS SEASONS, AND PREVIOUS SEQUENCES AND EPISODES [IN EPISODE 100]."

THIS PAGE, OPPOSITE & OVERLEAF: A selection of images from season eight, from gallery portraits to episodic pics. It's all set to be the most action-packed season to date.

INTERVIEW GREG NICOTERO

"THERE ARE SOME PRETTY FANTASTIC MOMENTS IN THE COMIC BOOK THAT WE KNEW WERE COMING UP. WE DEFINITELY WANT TO PAY TRIBUTE TO THAT."

the 100th episode needed to be Rick-focused for symmetry?

We started the show with Rick, but I don't know if I would characterize it as a Rick-centric [episode]. It's certainly more so than a lot of episodes last year, where Rick wasn't as prevalent as he is in the season premiere.

Filming the episode, or during post-production, did any nostalgia wash over you upon realizing how many hours of story you have all produced in this world?

It's funny. Not yet. We talk about the show and the fact we've done 100 episodes. We look around at each other like, "Holy shit, this is insane! Eight years and we're still here!" But until the episode airs, that doesn't really resonate. When nobody else has seen it, it feels very private. It doesn't feel as monumental of an accomplishment as it is until it comes out. But I think the aspects of the show that we did pay tribute to, people will recognize and appreciate and notice.

For us, because we get so much of our energy and vigor for the show from the fans, San Diego Comic-Con is always a great opportunity for us to share part of the show because that excitement, that enthusiasm and energy from the fans really gives us that extra jolt that we need, and want, to keep going and finish the season strong. Really, stepping off that stage in San Diego, it all becomes a little more real for us. And then we go back to shooting again.

You have been directing key episodes since season two. Is there a season, or any episodes, where you feel like your directing intent was fully realized in the finished episode?

There are a lot of episodes that we have done that definitely helped define my contributions to the show, such as the Tyreese episode, 'What's Happened And What's Going On,' or episode 6.9, 'No Way



Out,' where the walkers invade Alexandria, which I felt were benchmark highs for the show in terms of the storytelling and the emotional impact.

It's hard to see any of that because the show evolves. Everybody's contribution, the actors, the crew, it's a very organic animal. You have new actors coming in, and you have actors leaving. It's a very amorphous being.

Have you had the chance to watch any older episodes?

When the [AMC] marathons are on, I sometimes watch them, and to me season two is so well-written. There is so much going on. I watched the first episode that I ever directed, 'Judge, Jury, Executioner,' where Dale gets killed. There's so much going on with Dale and Andrea, and Shane and Randall, and Carl and Rick. They have the tribunal, where they are trying to decide if Randall should die and they take him to the barn. I watched that episode not long ago and was so proud of it and blown away with the amount of storytelling in it.

"I LOVED THE SEASON SEVEN FINALE, WITH SONEQUA'S FANTASTIC PERFORMANCE AND ALL THE ACTION. I THOUGHT THAT EPISODE HAD A LITTLE BIT OF EVERYTHING."

Is there a specific challenge that the show throws at you every season that feels unique to *The Walking Dead* experience?

I think the big challenge is morphing with the show and understanding what the direction is every season.

Last year, with Negan coming onboard, the show shifted direction for several episodes. Rick became more and more of a prominent character in the second half of the season, to the point where at the end, we see our

good guys all united to go against the bad guys. And I loved the season seven finale, with Sonequa [Martin-Green]'s fantastic performance and all the action. I thought that episode had a little bit of everything for the show. Knowing that we ended there, and how we're picking up this year is awesome.

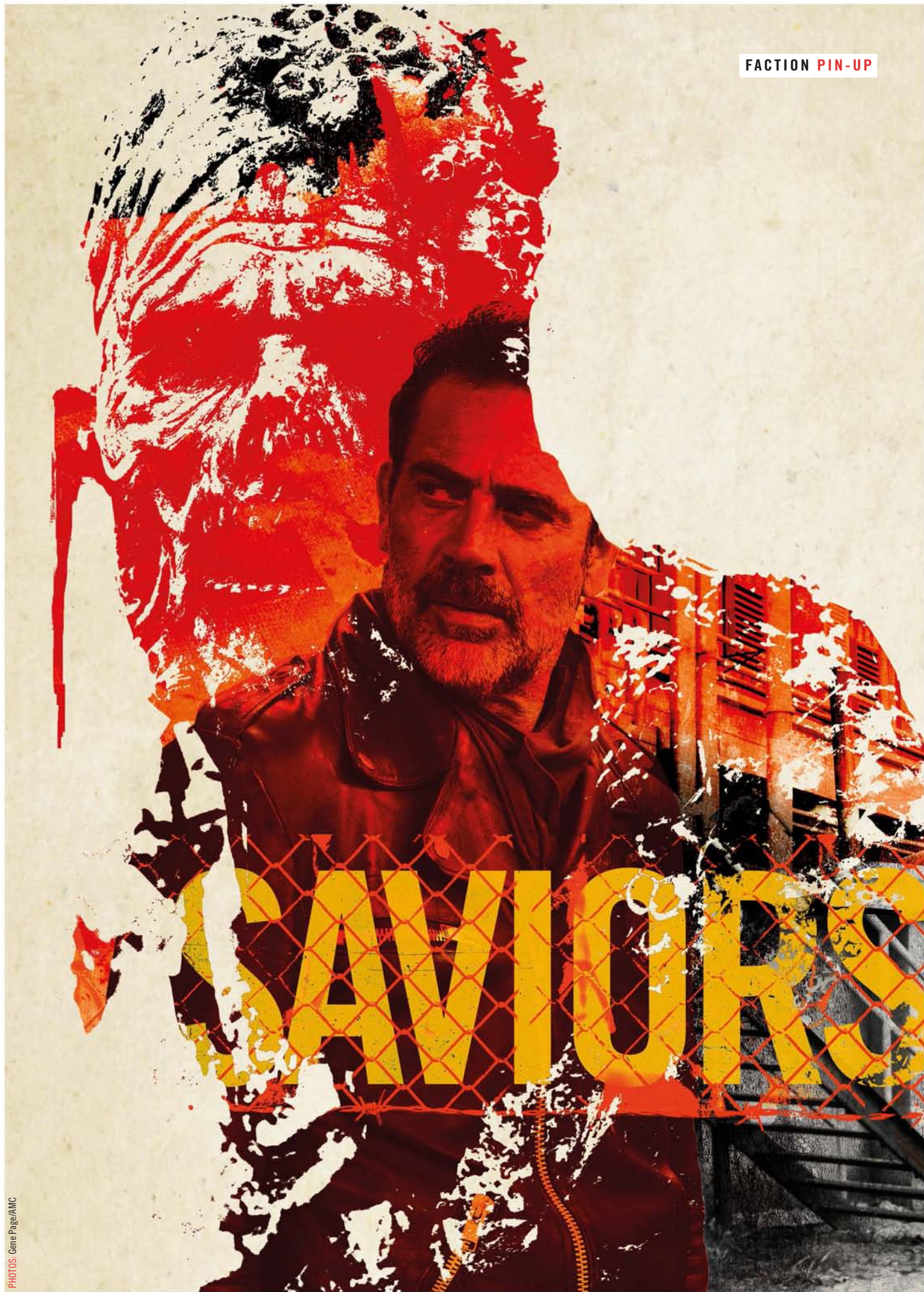
And last but not never least, when it comes to the walkers you now have to have them compete against the brutality of what the humans are doing to one another. How are you keeping the undead fresh?

We never want to feel like we are repeating ourselves, so I know between the writers, myself, and my team, we are always looking for opportunities to create some memorable visuals to go along with the story.

It's always a challenge to make sure the walkers look good and visually there are some twists and turns each season. I think we came up with a couple of things early on this season that are unique and interesting, which we haven't done before. And we will continue to do that. •

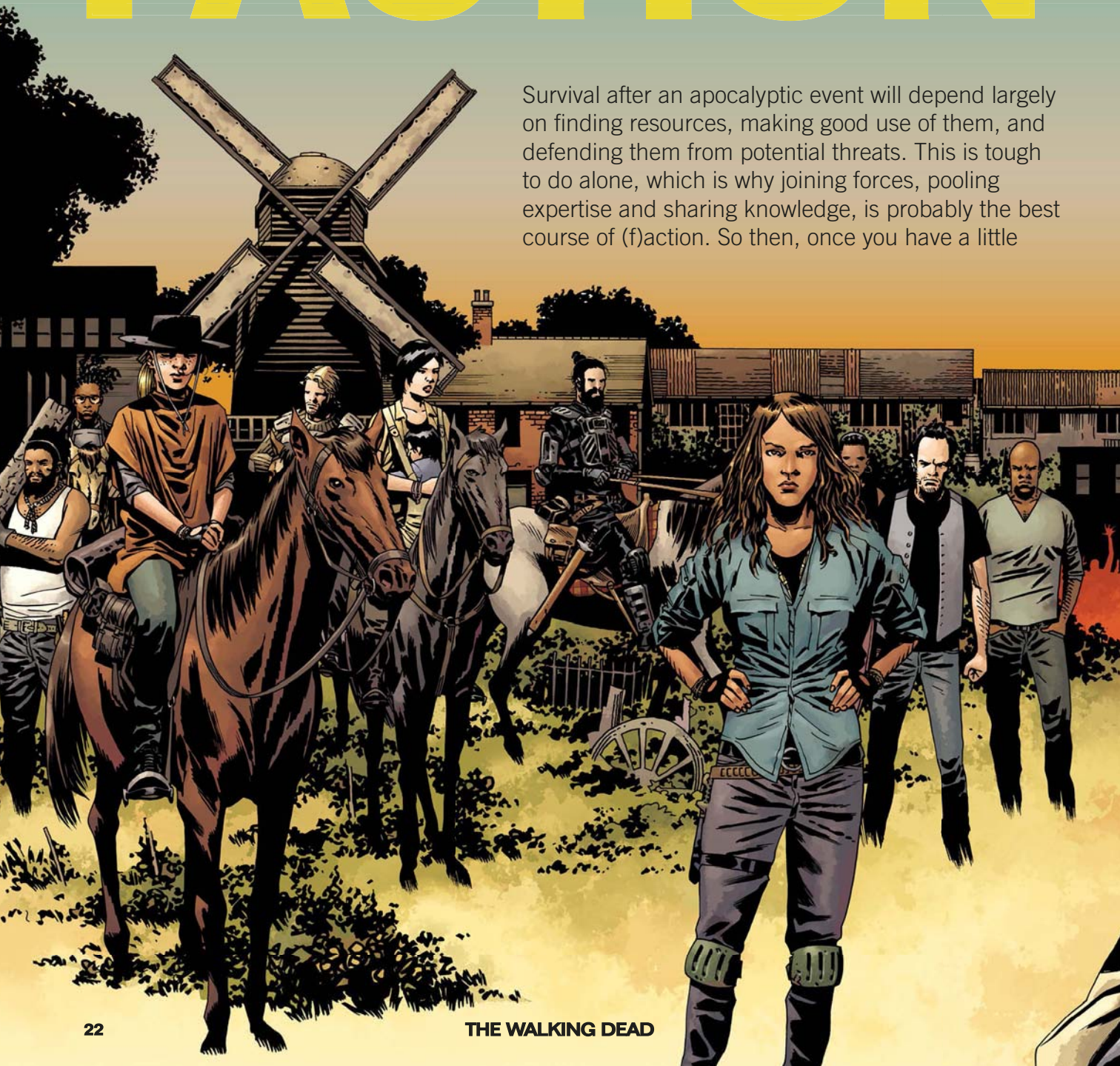


FACTION PIN-UP



ALL OUT FACTION

Survival after an apocalyptic event will depend largely on finding resources, making good use of them, and defending them from potential threats. This is tough to do alone, which is why joining forces, pooling expertise and sharing knowledge, is probably the best course of (f)action. So then, once you have a little



Put your hand up if you know how to grow potatoes! Half the class. OK!

To all those thinking that they can just Google 'potato cultivation,' imagine that there is no internet access and the library is empty because some idiot burnt the books for fuel.

So, all those potato growers out there, keep your hand up if you also know how to make bullets! A couple left. And keep your hand up if you know how to treat a compound fracture of the tibia, counter shock, *and* prevent infection! Hmm, thought so...

So, what have we learned? Assuming you make it through the initial desperate days after the fall of civilization, the best way to ensure a chance of continued survival is to find other survivors, pool resources and knowledge, group together, and find a defensible position to settle. Essentially, create a faction. But it's likely you won't be the only group with this idea and resources are scarce, remember. Inevitably, multiple factions in one area

survivor community going, all that's left is to give your group a cool name. *TWDM* takes a look at those large survivor groups, those that could be described as factions, throughout *The Walking Dead*, including the comic, both TV series and the Telltale Games series. **WORDS:** Stuart Barr

leads to either cooperation or quite often conflict. What types of groups have the best chance to flourish and which fail? If you were cast adrift in the post zombie apocalypse wasteland, which faction would you choose to join and which should you run from?

The following is a rundown of factions encountered across the core *The Walking Dead* universe, covering the comic and television versions of *The Walking Dead*, AMC's *Fear The Walking Dead*, and Telltale's video games.

THE WALKING DEAD (COMIC AND TV SERIES)

The first true factions to emerge in *The Walking Dead* are the prison and Woodbury communities. Prior to this, we encountered only small survivor groups.

The prison first appears in issue 12 of the comic and at the close of season two of the series. When Rick's survivors find the prison, they set about making a home there, incorporating surviving prisoners into the group, and clearing the buildings of walkers. The prison is made secure, with manned guard towers, and walkers, attracted by the activity and pressed



**THE BEST WAY TO ENSURE SURVIVAL
IS FIND OTHER SURVIVORS, POOL
RESOURCES AND SHARE KNOWLEDGE...
ESSENTIALLY, TO CREATE A FACTION.**



WOODBURY'S GREATEST WEAKNESS IS ITS DESPOTIC LEADER, THE GOVERNOR, WHO HAS THE DISADVANTAGE OF BEING INSANE.

up against the fences, are regularly thinned out. The relatively small size of the group, along with Hershel's experience as a farmer, means that they are able to become self-sufficient, growing crops in the prison yard. Having yet to encounter a herd, the survivors are unaware that fences offer little defense. They are also unprepared for an assault by an organized and well-armed force.

Woodbury is a militarized dictatorship discovered some time after the prison is settled. Its population is too large for self-sufficiency and Woodbury's army forages further and further afield for supplies, bringing them into potential conflict with other forces. Its greatest weakness is its despotic leader, the Governor, who has the disadvantage of being insane.

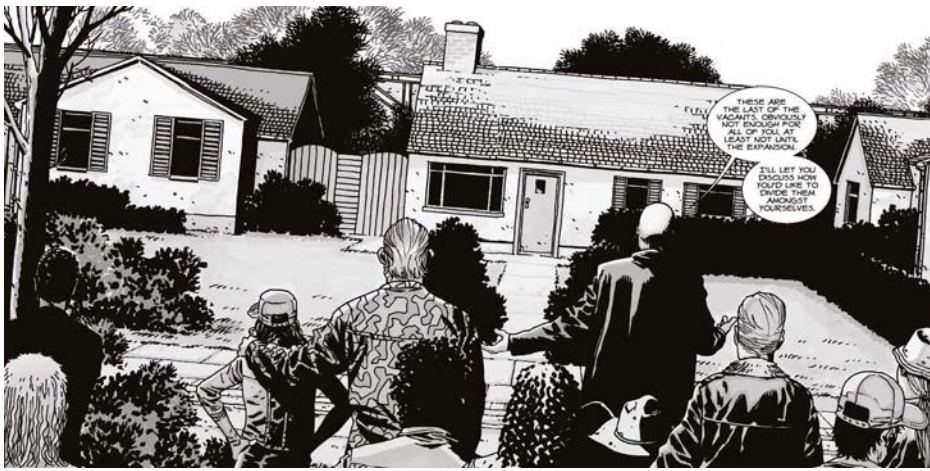
In the comic, this weakness comes into full effect when he leads an assault on the prison that is ruinous for both sides, leading to his own demise and many deaths. In the TV series,

Woodbury's residents are ultimately massacred by the Governor himself when they refuse to attack the prison following an unsuccessful assault. He also burns the town down. He then leads a second group, unsuccessfully again, which this time ends with his death.

After the horrors of the prison battle, the survivors are scattered and have no fixed abode before finally meeting Aaron in the wilds of Washington State. He brings them to the Alexandria Safe-Zone. Alexandria is a walled housing development with many home comforts, including power and sanitation. Rick's group are given individual roles contributing to the overall security of the settlement. This faction, which is generally known as the Survivors, has a benevolent dictatorship, led in the comic by Douglas Monroe and in the show by Deanna Monroe. The community's weakness is that its sheltered residents are unprepared for conflict with other groups. Rick is made Alexandria's constable and eventual leader when it turns out that

ALEXANDRIA HAS A BENEVOLENT DICTATORSHIP... BUT ITS WEAKNESS IS THAT ITS SHELTERED RESIDENTS ARE UNPREPARED FOR CONFLICT.





FEATURE FACTIONS



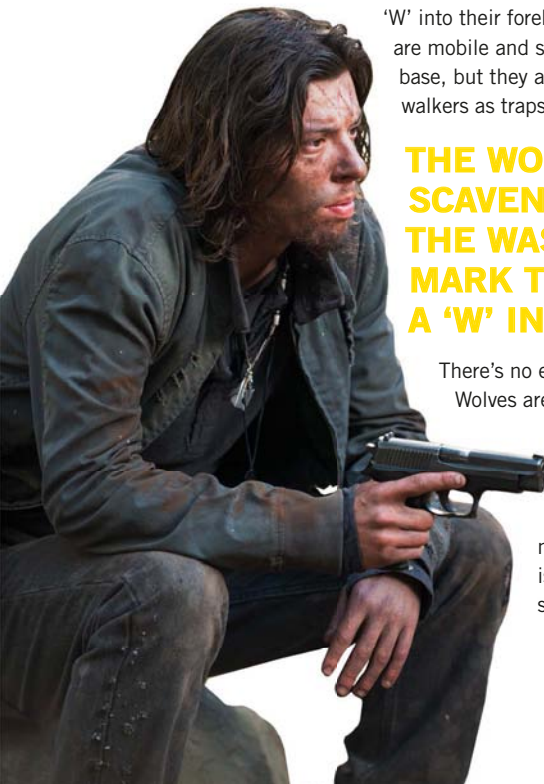
but Owen is certainly the faction's most prominent member in the show. The Wolves are wiped out *en masse* when they attack Alexandria, but not before breaching its walls leading to a mass walker incursion. In the conflict, the Survivors lose precious resources and food.

Major players in both the comic and series are the Savivors, under the dictatorship of Negan. The Savivors are a militarized cult, with Negan having absolute control. There is a worker class, essentially the entry level or lowest rung. Above them are Negan's 'soldiers,' who enjoy a higher standard of living. And then there are Negan's lieutenants, who include Dwight (in both comic and TV show), Simon, Gavin, Arat, and Paula (all only in the TV show). While a brutal system, the strength of the Savivors gives anyone joining the faction a much higher chance of survival than any other group. And this gives its leader a certain kind of loyalty among his followers, rather than devotion. Negan's success depends upon being the biggest dog in the yard: when his power is challenged (as by the Survivors) there is a chance people will desert, and he can't have that.



the Monroes' goodhearted leadership style is not best suited to apocalyptic living – in fairness, we think both Douglas and Deanna were happy to give up their position.


After settling in Alexandria, the first group the Survivors faction encounters is hostile. In the series, they come under attack from the Wolves, an anarchist scavenger group roaming the Washington DC area, who mark themselves by carving a 'W' into their foreheads. The Wolves are mobile and seemingly have no base, but they are skilled at using walkers as traps for the unwary.



THE WOLVES ARE AN ANARCHIST SCAVENGER GROUP ROAMING THE WASHINGTON AREA, WHO MARK THEMSELVES BY CARVING A 'W' INTO THEIR FOREHEADS.

There's no evidence that the Wolves are working for Negan, although there are a few hints that maybe they are – perhaps we'll never know. There is no real leadership system in place,





THE SAVIORS ARE ESSENTIALLY A MILITARIZED CULT, WITH NEGAN HAVING ABSOLUTE CONTROL.



The Savior base is called The Sanctuary, a former foundry heavily fortified by a defensive perimeter of chained and impaled walkers. The faction then has smaller satellite outposts dotted around the area, under the command of a trusted captain. Negan is careful to keep the location of the main base secret, launching attacks and routing his supply chain through the smaller bases.

In the comic, when Negan is defeated, the Savivors almost immediately lose all direction. They are not self-sufficient; everything they have and consume is taken by force. When this is removed and they are forced to trade with other communities, they not only struggle but this also builds up a resentment that has repercussions down the line.

The first relatively friendly faction encountered by the Survivors is Hilltop. In both comic and TV versions the community is first led by Gregory. Smaller than Alexandria, composed of a large mansion house and a number of huts surrounded by high wooden walls, the community is largely self-sufficient but lacks any organized militia, making it

HILLTOP'S BIGGEST FAILING IS GREGORY, A WEAK AND SELFISH MAN WHO MAY HAVE SERVED A PURPOSE EARLY ON, BUT IS A PUPPET LEADER FOR THE SAVIORS.



vulnerable. Its biggest failing is Gregory, a weak and

selfish man who may have served a purpose early on, but is essentially a puppet leader tolerated by Negan's Savivors because of his pliable and easily controlled nature. When he meets Rick, he sees a way to get out from under Negan's boot without any risk to himself.

Maggie ultimately deposes Gregory leading to Hilltop joining Rick's war. In the comic series, the community enters a period of peace and prosperity as a trading partner with Alexandria following Negan's defeat. It is eventually abandoned after being largely burnt down during 'The Whisperer War.'

A larger friendly group is The Kingdom. Based in a fortified former school campus, the community is run using a model that appears to be inspired by Arthurian legend (or perhaps amateur dramatic representations of such). A quasi monarchy,





The Kingdom is ruled by Ezekiel, a benevolent king who surrounds himself with loyal knights. The Kingdom is perhaps the most self-sufficient faction of them all, but despite its defensive force it is no match to the Saviors' sheer numbers. Unlike Hilltop, The Kingdom's people are mostly unaware of the Saviors, because Ezekiel has been keeping secret that resources are being drained as 'tribute' to Negan. This lie was never going to be sustainable forever and Ezekiel makes the decision to join The Kingdom's people with Alexandria and Hilltop in revolt.



A QUASI MONARCHY, THE KINGDOM IS RULED BY EZEKIEL, A BENEVOLENT KING WHO SURROUNDS HIMSELF WITH LOYAL KNIGHTS.

Other factions only featured in the TV series include the Scavengers and the Oceansiders.

The former are a large group that lives in a junkyard and exist by scavenging and hoarding supplies taken from other survivors. The group appears to have a cult-like composition, under the leadership of Jadis, and has developed skills in tracking and camouflage, preferring to strike silently from the shadows than attack directly. They are only interested in loot, and although they initially side with Alexandria, they turn on Rick as soon as the Saviors make them a better offer.

The Oceansiders, meanwhile, are a matriarchal isolationist group based on an island who live in a pre-apocalypse campground. The women living on the island are the remnants of a mainland group which was destroyed by the Saviors, who in retaliation for their unrest murdered all the men (including boys).

The women fled and now have no contact with others. Interlopers are killed to stop them from revealing their secret base (except for Tara).

The group is self-sufficient, but certainly vulnerable to raiders if discovered (as Rick's Survivors prove when they take all of Oceanside's weapons).



THE WALKING DEAD (COMIC – ALEXANDRIA POST-'ALL OUT WAR')

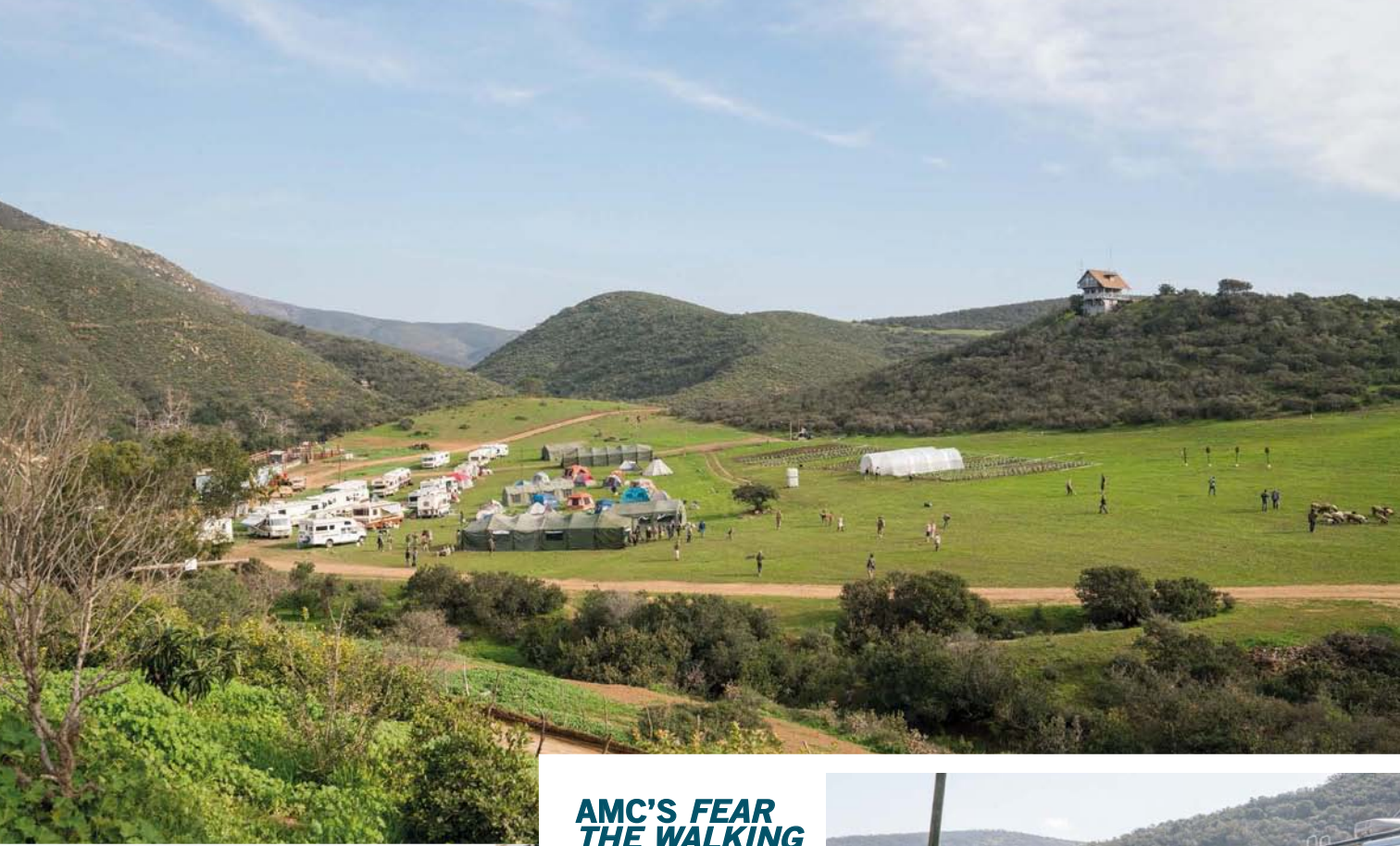
Following the defeat of Negan, there is a period of peace and expansion. The Saviors are allowed to exist under more friendly leadership. Post-Negan, these communities become stronger together, sustaining the expanding population by sharing resources and people.

As Alexandria grows in size and people move between factions, it becomes susceptible to infiltration by the Whisperers, a faction that attacks like a terrorist organization. A cult-like group, the Whisperers have a leader designated 'Alpha' and second in command, 'Beta,' with leadership decided by challenge and combat. They believe humans are animals and



civilization is evil. Living in the wild, they have no fixed base and move freely among walkers wearing masks and clothing made from human skin.

They also eschew technology of all kinds, including guns. They are a formidable guerrilla army, having learnt to control and manipulate walker groups and herds. Like Oceanside, they are isolationist, only revealing their presence when Alexandria and Hilltop's scouting parties encroach on their territory. Their weakness is the brutality of their society. Whisperer life is predicated on eradicating human feeling and emotion. This is hard to do. Even their brutal leader, Alpha, struggles with the concept, choosing to allow her daughter to stay with Rick over her own faction.



AMC'S FEAR THE WALKING DEAD

Starting before the fall of civilization, the initial season of the spin-off series charts the first appearance of the zombie virus and the collapse. In the first two seasons, several survivor groups are encountered, including Connor's Pirates and the Abigail housing estate, but true factions are not really seen until the third season.

Broke Jaw Ranch is a well-established survivalist community formed before the apocalypse. Although a global zombie takeover was likely not on their list of anticipated threats (vegans were probably higher) the camp is well fortified, self-sufficient in food and electricity (they have solar power), and stocked with military hardware.

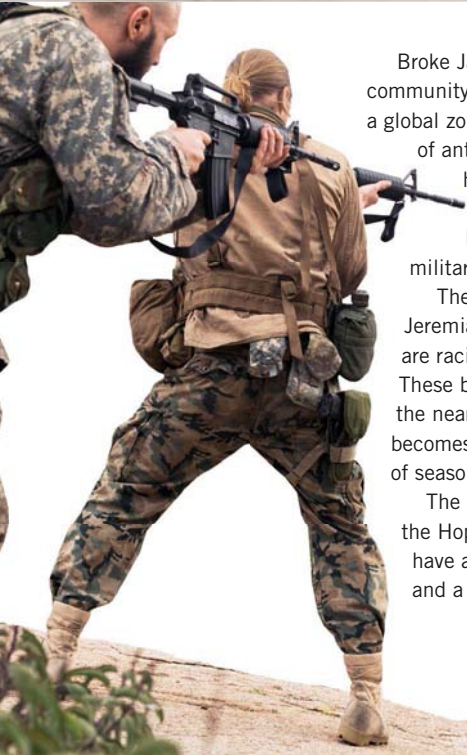
Their weakness is ideological. Leader Jeremiah Otto, and many of its residents, are racists with white supremacist beliefs. These beliefs have led to a feud with the nearby Black Hat Reservation that becomes open warfare during the first half of season three.

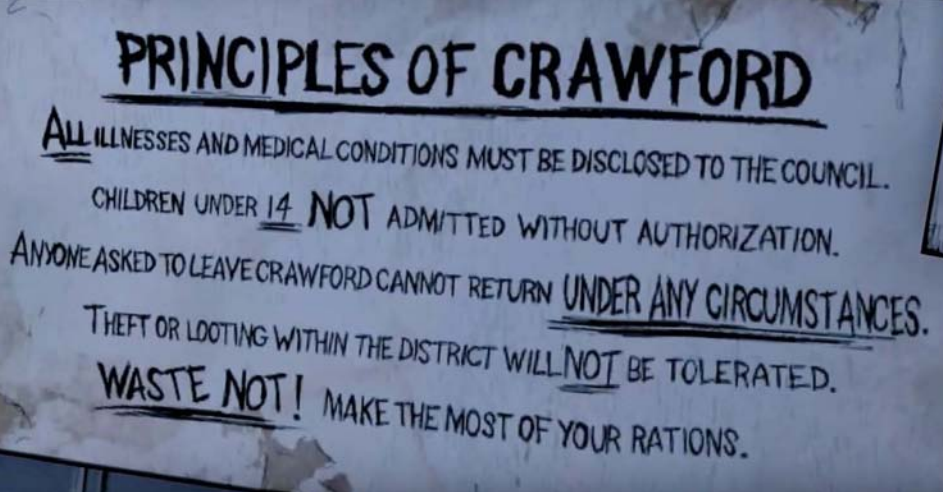
The reservation is the sacred land of the Hopi tribe. As such, the residents have a deep connection to the land and a commitment to defend it and



BROKE JAW RANCH'S WEAKNESS IS IDEOLOGICAL. LEADER JEREMIAH OTTO AND MANY OF ITS RESIDENTS ARE WHITE SUPREMACISTS.

reclaim the burial ground of their ancestors, which was bought and settled on by Otto. The reservation community is less well-armed than the Ranchers and less fortified, but its leader, Qaletaga Walker, is tactically cunning and not beyond using chemical warfare to combat his enemies.





THE WALKING DEAD – A TELLTALE GAMES SERIES (SEASONS ONE-THREE, PLUS MICHONNE)

Crawford, in Telltale Games' season one, is a walled-off section within the city of Savanna, predominantly based in a school campus. The group is isolationist and strict: no kids, no elderly, no breeding. Food is rationed and looters are shot. We don't know too much about this faction beyond these facts, because its people had either fled or died, leaving the community abandoned, by the time Lee Everett and his group arrived. Upon investigation, it appears the place was surrounded by walkers and its resources ran dry while under siege.



In season two, it's a fortified hardware store that forms the base for the story's main faction, led by William Carver. A

rooftop greenhouse grows food, making Howe's Hardware reasonably self-sufficient, although limiting the faction's numbers. Although initially altruistic in its creation, Carver's leadership becomes more authoritarian over the years, to the point that he predominantly rules through violence. There's more than a little Governor about Carver, and his fate is sealed as soon as he strikes Clem's pal, Kenny. You can also add Wellington to season two's factions, but its only briefly seen, and even then only if the player makes certain choices towards the end of the game, so we can't really say too much about this one.

Monroe in the *Michonne* mini-series is a floating community formed from ships, linked together by walkways, and located in Chesapeake Bay. The sea acts as a natural defence against attacks, but it is surprisingly weak to fire – we guess wood burns even on

water. It also boasts a tough leadership in the shape of no-nonsense Norma and her violent brother, Randall.

The New Frontier, in the most recent season, is a large township. Based in Richmond, members of The New Frontier are branded to show their loyalty and identify them to each other. It is a militarized group with four leaders (Joan, David Garcia, Clinton Barnes, and Paul Lingard), who rule by democratic vote – with each leader given a chance to voice their concern before a decision is made. On the face of it, this faction seems pretty benign, but the pernicious side of humanity is often a community's flaw. The New Frontier is no different when Joan's ruthless double dealings are uncovered. •

THE NEW FRONTIER SEEMS PRETTY BENIGN ON THE FACE OF IT, BUT THE PERNICIOUS SIDE OF HUMANITY IS ITS FLAW.



TRIALS OF THE CENTURY

TWDM'S ALTERNATIVE EPISODE GUIDE

With AMC's *The Walking Dead* having passed the incredible Episode 100 milestone, *TWDM* decided to celebrate by revisiting all previous 99 episodes with our very own alt-guide to the series. A few of the magazine's regular contributors have also selected their favorite episodes from across its (now) eight-year run. **WORDS:** Toby Weidmann & the *TWDM* team

SEASON ONE

Series Premiere: **Days Gone Bye**

By Tolly Maggs, resident fanboy
(and *TWDM*'s editorial assistant)

I'm sure everyone here remembers their first experience entering *The Walking Dead* universe. Mine was watching the premiere after hearing about how much of a splash the first season had made when it debuted. Here I was jumping onboard for the first time, expecting a similar experience to all the other zombie films and games I'd experienced previously. However, this wasn't going to be a typical action/gore zombie apocalypse experience. This was going to be a beautiful and quiet struggle against the odds.

The big climax of the premiere happens around three quarters of the way through the episode, as Rick (Andrew Lincoln) leaves Morgan (Lennie James) and his son, Duane (Adrian Kali Turner), and sets off on the road to Atlanta to find his family.

Before he can leave, there is one last thing he is compelled to do: he pulls over to the side of the road, where the first walker he encountered was (aka Bicycle Girl) and goes looking for her in the park. Bear McCreary's track, 'Mercy Of The Living,' comes on, and... hoo-boy, what a piece! The music sent shivers down my spine.

After watching this episode, I really got into the comic, which I now love and cherish. But I feel it was this poignant moment, which they brilliantly expanded on in the TV show, that really hooked me in. That slow walk through the park, as Rick tries to find the girl, and then, when he does, he apologizes to her as he puts his pistol to her head. My gut twisted inside me.

I actually remember feeling guilty about expecting jump scares and explosions from this series beforehand. In reality, what I was given was a story about characters with real substance and powerful emotions. I knew from

that moment on that *The Walking Dead* was no cheap horror thrill-ride. It was about genuine pathos, humanity, and the burden people bear after having (almost) everything taken away from them. But as long as they are still alive, they will keep on walking.

Episode 02: **Guts**

The one where Rick handcuffs Merle (Michael Rooker) to a pipe on a roof. This will not end well.

03: **Tell It To The Frogs**

The Grimes family are reunited. Thankfully, Rick's old partner, Shane Walsh (Jon Bernthal), has been taking care of Lori (Sarah Wayne Callies) in his absence. What a guy!

04: **Vatos**

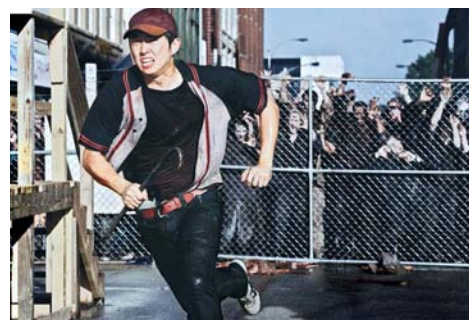
The one with the OAPs and the gang.

05: **Wildfire**

Walkers devastate the camp, so Rick decides to head back to the city.



S1 E1 DAYS GONE BYE



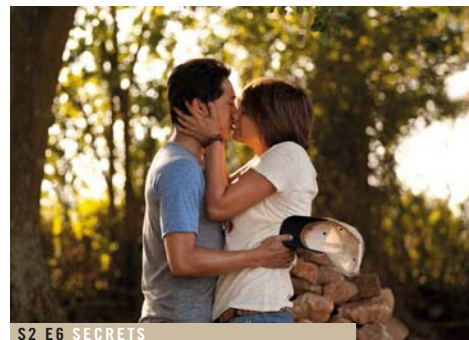
S1 E2 GUTS



S1 E3 TELL IT TO THE FROGS



S2 E1 WHAT LIES AHEAD



S2 E6 SECRETS

06: TS-19

Dr Jenner (Noah Emmerich) offers Rick and the gang some respite in the CDC... before blowing it up. Bye-bye, Jacqui (Jeryl Prescott Sales)!

WEBISODES: TORN APART

A New Day
Family Matters
Domestic Violence
Neighborly Advice
Step Mother
Everything Dies

SEASON TWO**01: What Lies Ahead**

The kids episode — Sophia (Madison Lintz) goes missing and Carl (Chandler Riggs) is shot.

02: Bloodletting

Enter the Greene family. That Maggie (Lauren Cohen), she's a cheeky one, isn't she? The search for Sophia continues...

03: Save The Last One

Shane and Otis (Pruitt Taylor Vince) return from their supply run. Correction: Shane returns from their supply run. The search for Sophia continues...

04: Cherokee Rose

Uh-oh, Lori is pregnant! The search for Sophia continues...

05: Chupacabra

Hershel Greene (Scott Wilson) is none too happy that former pizza delivery boy Glenn (Steven Yeun) and his eldest daughter Maggie seem to be getting along a little too well. The search for Sophia continues...

06: Secrets

Don't go into the barn, guys! The search for Sophia continues...

07: Pretty Much Dead Already

The search for Sophia concludes in a heart-wrenching but dramatically significant moment for several of the major players.

08: Nebraska

The aftermath of the barn incident negatively affects the Greenses.

09: Triggerfinger

Shane and Rick are at loggerheads over both Lori's pregnancy and a stranger called Randall (Michael Zegen). Nothing good will come of this.

10: 18 Miles Out

Told you! Rick and Shane duke it out, while Beth Greene (Emily Kinney) decides suicide is the answer... or not as it turns out.

11: Judge, Jury, Executioner

The collapse of the old civilization is underlined by the death of the patriarchal Dale (Jeffrey DeMunn), and his pre-apocalypse morality.

12: Better Angels

And that's the end of that. Bye-bye, Shane! You were right all along — Rick should have listened to you!

13: Beside The Dying Fire

By Bryan Cairns, *Mr Dependable* (and TWDM writer)

There's a lot to love about *The Walking Dead's* season-two finale.

First of all, hordes — yes, hordes! — of walkers descended on the Greene farm in a terrifying reminder that no safe haven truly exists for our heroes in the zombie apocalypse. Shortly after, in a nail-biting sequence, Rick and Carl scramble for shelter from the undead in a barn and barely make it out alive.

As pandemonium ensues, Rick and Hershel's groups decide to vacate the premises. It is a desperate, chaotic situation that involves plenty of gunfire and car stunts to escape. In addition, Andrea is separated from the group and assumed dead. Unfortunately, death claims Jimmy (James Allen McCune) and Patricia (Jane McNeill) in gruesome fashion, ending up as walker chow. However, Glenn finally tells Maggie he loves her. Awww... *shucks!*

In the aftermath, Rick admits to killing Shane, causing the survivors to doubt his competence. He ultimately becomes a more aggressive — albeit, crazy — leader, declaring “This isn't a democracy anymore.” The Ricktatorship is born! It was interesting to see him step up, but began to crack at the same time.

The biggest shock moment unfolds when Andrea comes face-to-face with a mysterious, sword-wielding woman, who is leading two zombies on a chain. Ripped directly from the comic, fan-favorite character Michonne had finally arrived on the show, ready to take names and kick walker, and/or human, butt. Her presence promises to inject some new energy and shake up the status quo. The episode's conclusion also offers a glimpse of a prison in the distance, a major location and period in the comic book.

In the end, this episode balanced action, romance and suspense. It threw in some character development and teased season three's arc. What more could you ask for?

WEBISODES: COLD STORAGE

Hide And Seek
Keys To The Kingdom
The Chosen Ones
Parting Shots

SEASON THREE**01: Seed**

It's been months since Hershel's farm went up in flames, and the survivors are starving to death. If only there was a big, fortified structure, with vast sources of food, nearby.

02: Sick

He may not be a serial killer but the prisoner named Tomas (Nick Gomez) is still bad news. Hey to you, Axel (Lew Temple) and Oscar (Vincent M Ward)!

03: Walk With Me

Welcome to Woodbury! That Governor (David Morrissey) seems nice. Andrea (Laurie Holden) thinks so anyway, Michonne's (Danai Gurira) not so sure. And Merle's back — yay!

04: Killer Within

By Ian Spelling, *interviewer extraordinaire* (and TWDM writer)

Where to start? Lori died. It was long, tragic, and messy. Not everyone loved Lori; the character polarized fans. But give credit where it's due, Sarah Wayne Callies acts the hell out of Lori's final moments, displaying the character's grace and affection for her son. You surely gasped



S2 E8 NEBRASKA



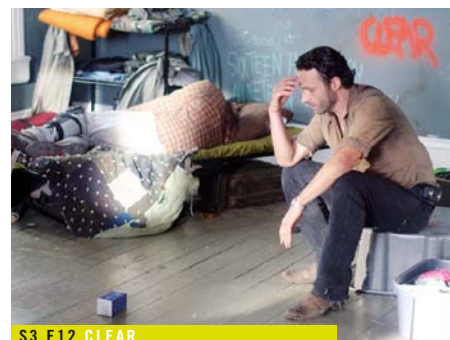
S2 E11 JUDGE, JURY, EXECUTIONER



S3 E1 SEED



S3 E8 MADE TO SUFFER



S3 E12 CLEAR

as Maggie cut into her with a filthy knife to perform a C-section. And you must have cried as she said goodbye to Carl, uttering the best dialogue the writers ever penned for her.

The scene didn't end there. Determined not to let his mom turn, Carl pulls out his gun and, off-screen, fires. Remember, the kid is supposed to be 12. Then, out in the yard, Rick eyes Maggie clutching the baby, and a stoic Carl, and registers that his 'Better Angels' warning had come to pass. Caught between his own grief and his instinct to comfort his son, Rick collapses as the group looks on and the screen fades to black.

Put simply, these six minutes are among *The Walking Dead's* most powerful... ever, and represented the show's writing, production and acting at their finest. Andrew Lincoln and Chandler Riggs deliver wrenching performances, and Lauren Cohan makes the most of her scenes with Callies and Riggs.

T-Dog (IronE Singleton) died, too. The writers gave him actual dialogue and a heroic exit, as he went down saving Carol (Melissa McBride). The deaths of Lori and T-Dog were daring, risky. Their demises made it clear anyone could die at any time. Lori's death carried more weight and offered this food for thought: the C-section was a harsh end, worse than many of the deaths by walker we'd seen before or subsequently. But it took arguably the most disturbing death ever to introduce new life, a ray of hope, into the world. Perhaps a metaphor for the show's endgame?

05: Say The Word

Michonne causes tension in Woodbury, while Rick steadily loses his mind. "Ring-ring... ring-ring..."

06: Hounded

Michonne vs Merle. There can be only one.... OK, there can be two. Michonne makes it to the prison.

07: When The Dead Come Knocking

The intel episode — Rick learns about Woodbury, while the Governor and Merle learn about the prison. Rick decides to mount a rescue mission for Glenn and Maggie.

08: Made To Suffer

An eye-for-an-eye — Michonne takes the Governor's eye (and kills his zombie daughter, Penny), while Glenn and Maggie escape.

The prison welcomes Tyreese (Chad Coleman) and his sister Sasha (Sonequa Martin-Green), before Carl locks them up.

09: The Suicide King

The prison kicks out Tyreese and Sasha upon Rick's return from Woodbury. Is Rick losing his mind? Ahem, 'Clear' -ly!

10: Home

The reunited Dixon brothers go for a jolly jaunt through the woods and meet a delightful Mexican family.

11: I Ain't A Judas

The one where everyone is reunited. And it goes really badly. Come on, Andrea, really? We know you're missing Dale and Shane but...

12: Clear

If any of our readers are unsure why *TWDM* loves Morgan (and Lennie James) so much, watch this episode. A story about madness and redemption, beautifully played out by James and Lincoln.

13: Arrow On The Doorpost

Rick has the prison. The Governor wants the prison. That can only mean one thing: All Out War. No, wait! That's not until later...

14: Prey

Finally having come to her senses, Andrea flees Woodbury. But the Governor won't let her go so easily. Features a guest appearance by *TWDM's* very own Tara Bennett as one of the walkers killed by the Governor.

15: This Sorrowful Life

See? That Merle isn't such a bad guy, after all. Just a shame he didn't get the job done.

16: Welcome To The Tombs

Goodbye, Andrea, your time on TV is up. But fear not, you shall exist in our hearts (and the comic) for years to come.

WEBISODES: THE OATH

Alone
Choice
Bond

SEASON FOUR

01: 30 Days Without An Accident

As the episode title suggests, everything is going well at the prison now that the Governor has been dealt with. What could possibly go wrong?

02: Infected

And a flu virus sweeps through the prison, infecting and killing lots of the inhabitants.

03: Isolation

And Tyreese discovers that someone has been killing the infected, including his girlfriend.

04: Indifference

And Rick discovers it was Carol who's been killing the infected and banishes her.

05: Internment

And the Governor returns!

06: Live Bait

Part flashback, part what happened after, we discover more about the Governor than ever before.

07: Dead Weight

The Governor reunites with his former Woodbury lieutenant, Caesar Martinez (Jose Pablo Cantillo), and his new group and sets about planning an attack on the prison. Without Martinez, whose head he bashes in with a golf club.

08: Too Far Gone

There are so many puns about decapitation, we don't know where to start. It would also be disingenuous to a really great episode and an emotional farewell performance by Scott Wilson.

09: After

Sick Rick is tended to by Carl, who, without proper parental



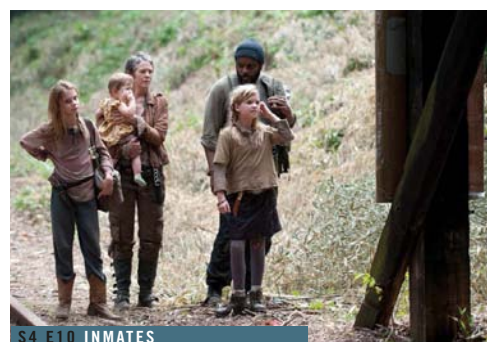
S4 E2 INFECTED



S4 E6 LIVE BAIT



S4 E8 TOO FAR GONE



S4 E10 INMATES



S4 E12 STILL

supervision, eats a giant can of chocolate pudding all by himself.

10: Inmates

The prison survivors have been separated into disparate groups. Carol returns to help Tyreese and the kids survive.

11: Claimed

Enter Abraham's Army! Rick, Carl, and Michonne also run into some unsavory types.

12: Still

By Kate O'Shaughnessy, YouTube's brightest star (and TWDM columnist)

This remains my favorite episode to date. It was crucial for character development, as it was the first episode to focus solely on two characters with no comic counterparts. I found myself glued to my screen throughout.

Beth's innocence and young age really shone through, as she created a mission to find alcohol in an attempt to distract herself from the heartbreaking reality of her father's death. It ends in tears as she sits at a bar looking like a lost child. It was *that* scene that made me understand her and view her with a mixture of pity and admiration. She was just a teenager trying desperately to be brave in the face of this new reality.

Watching Daryl's 'tough guy' exterior break as he admits feeling responsible for the attack on the prison, he (much like Beth) seemed almost childlike to me. I found it interesting how they both hid their emotions behind extremely strong facades and, although they have had different upbringings, social statuses, and life experiences, there was a common ground between them: an undying frustration at the world around them.

Beth's suggestion to burn the moonshine house after learning of Daryl's upbringing was brilliant, and that scene is one of my all-time favorites. As they stand there, middle fingers held high and the flames from the house burning even higher, The Mountain Goats' 'Up The Wolves' sums up this bittersweet moment best. "There's gonna come a day when you feel better... It's gonna take you

people years to recover from all the damage." Perfect!

'Still' holds a place in my heart for the fantastic storytelling, the eerily isolated atmosphere maintained throughout the episode, and the incredibly emotional performances of Norman Reedus and Emily Kinney.

13: Alone

What about Bob? In this episode we find out.

14: The Grove

Just look at the flowers! *Sob!* Bye-bye, Lizzie and Mika (Brighton Sharbino, Kyla Kenedy)!

15: Us

All the disparate groups are heading towards Terminus, where there's sanctuary for all, community for all.

16: A

The Claimers gang rue the day they ever ran into berserker Rick. This episode has real bite.

SEASON FIVE

01: No Sanctuary

With Rick, Glenn, Daryl, and Bob's necks on the line (quite literally) and everyone else locked up in a Terminus train carriage, it's down to Hostage Rescue Team member Carol to save the day.

02: Strangers

Having escaped Terminus, the group seek refuge in the church of Father Gabriel Stokes (Seth Gilliam). But not all is as it seems and Bob (Lawrence Gilliard Jr) really should stay out of flooded basements.

03: Four Walls And A Roof

By Toby Weidmann, Captain James T Nerd (and TWDM editor)

First and foremost, I am a fan of *The Walking Dead* comic. So, for me, whenever the TV show comes close to recreating stories, moments, even just lines of dialogue from the books, I always feel a little shiver go down my spine. And it doesn't even have to be overly faithful – swapping out Dale for Bob in this episode, for instance – so long as there's that connection between my beloved reading material

and my televisual experience I'm a happy bunny. The TV show is its own animal, with unique characters and stories to tell, but I'm at my happiest when I hear such lines as "Tainted meat!" screaming out of my TV.

'Fear The Hunters' is my favorite story from the comic. It has everything, from shocking twists to painful heartbreak to moments of terrible retribution and marked character transformation. So, I was excited by the lead up to Terminus. I enjoyed 'No Sanctuary,' but felt a little disappointed that the Hunters storyline had been so hastily concluded, so I was glad when their horrific story continued into 'Four Walls And A Roof.'

Everything about this episode creeps me out, just as good horror drama should, from the 'casual' cannibalism to the violence of the final confrontation, which should be triumphant but is actually appalling. This intense moment plays out differently to the comic but still features an overly confident Gareth (Andrew J West) caught out by the smarts of Rick. Still reeling from the events at the prison, Rick (alongside other members of the group) takes out all his pain, anger, and frustration on the Hunters. It is shocking to witness, not just for the non-participants but for the audience as well. Rick's violent reaction to the Claimers gang was impulse, but here the bloodshed is calculated, cold, and terrifying. It's a real turning point for Rick – a large part of his naturally good-natured soul destroyed right there – and one that will have dire repercussions down the line.

It's drama at its very best and I can't help but love it.

04: Slabtown

So that's what happened to Beth. Welcome to the Grady Memorial Hospital, where everything is great, if you're one of the officers in charge.

05: Self Help

The great lie is revealed. Oh Eugene (Josh McDermitt), why?

06: Consumed

The first seeds of Carol's growing mental anguish are planted, as she and Daryl search for Beth.



S5 E1 NO SANCTUARY



S5 E8 CODA



S5 E9 WHAT HAPPENED AND WHAT'S GOING ON



S5 E14 SPEND



S5 E16 CONQUER

07: **Crossed**

Not written by Garth Ennis. Noah (Tyler James Williams) joins *The Walking Dead* family.

08: **Coda**

Yay, Rick and the gang save Beth and Carol from the Grady police officers and then... *Bang!*

09: **What Happened And What's Going On**

We're barely over the death of Beth and then they go kill another one. What the hell! Bye-bye, Tyreese!

10: **Them**

Pro tip: seeking refuge from a tornado in a rickety old barn is not the best idea, but it's better than standing out in the open. Just ask those walkers.

11: **The Distance**

The survivors have come this far, will they let newcomer Aaron (Ross Marquand) take them just that little bit further?

12: **Remember**

So that's what Andrew Lincoln looks like without a beard. We'd honestly forgotten. The group try to settle back into a 'normal' life in the Alexandria Safe-Zone.

13: **Forget**

Aka PTSD for everyone.

14: **Spend**

And that's the end of Noah, we barely knew him. Thanks a lot, Nicholas (Michael Traynor)!

15: **Try**

Presumably the title of this episode comes from Rick trying to knock spouse abuser Pete's block off.

16: **Conquer**

Rick realizes that the Alexandrians are weak and, if this is to stay their home, his group are going to have to take the community by force.

SEASON SIX

01: **First Time Again**

A huge horde of walkers trapped in a nearby quarry threatens the safety of

Alexandria. But don't worry, Rick has a plan that can't possibly fail.

02: **JSS**

Rick's plan fails. A rogue band of scavengers, the Wolves, attack Alexandria. Thank goodness for a cookie-less Carol.

03: **Thank You**

The one with the ol' switcheroo. Go on, they had you for a second there, didn't they? Bye-bye, Nicholas!

04: **Here's Not Here**

By Stuart Barr, a very fine blogger (and TWDM writer)

For me, the most interesting zombie tales aren't about the end of the world. Nihilism is the fast food of horror, only momentarily satisfying. Really nourishing stories offer some insight into what it means to be human. 'Here's Not Here' provides an example of the latter.

Told in flashback, the episode fills in Morgan Jones' history, showing how he acquired both his martial arts skills and his commitment not to kill (walkers are dead already, so they don't count). A wandering and deranged Morgan is captured and locked in a cell by a man called Eastman (John Carroll Lynch). Before the apocalypse, Eastman was a psychologist engaged in the rehabilitation of violent prison inmates. After the apocalypse, he lives alone with only a goat called Tabitha for company. It's Eastman who guides Morgan out of the darkness that has consumed him, using the practice of Aikido forms as a meditative technique.

While this is ultimately a hopeful story, it is also one of the saddest and most poignant in *The Walking Dead* canon. Eastman is bitten while saving Morgan, and dying he reveals the harrowing story of his personal journey out of darkness. When Tabitha dies at the hands of a walker, because the perishing Eastman no longer has the strength to protect her, it is a soul-crushing moment. But even in this despair there is light, when Eastman mentions the world

ending, Morgan replies, "But it didn't end." To which Eastman replies, "Progress."

What makes this episode is a superb script from showrunner Scott M Gimple and the moving performances of Lennie James and Lynch. I love it when a guest actor is given the opportunity to swing for the bleachers and smacks it out the park. Although this episode is Lynch's only appearance in the show, his subtle, powerful performance and Gimple's nuanced writing create an unforgettable character.

05: **Now**

The shockwaves of the Wolves' attack are felt by the community, who question whether an external problem really exists or whether it's Rick's group that brought their problems inside with them.

06: **Always Accountable**

After leading the zombie horde away from Alexandria, Daryl is captured by three runaways, D (Austin Amelio), Sherry (Christine Evangelista), and Tina (Liz E Morgan).

07: **Heads Up**

Glenn's alive – we knew it! He finds Enid (Katelyn Nacon) on the run and sets about returning them both to Alexandria. Morgan faces problems with his captured Wolf (Benedict Samuel).

08: **Start To Finish**

A horde of walkers breaks through Alexandria's defences and the inhabitants are all trapped in different places. Rick resorts to a desperate plan to save himself, Carl, Michonne, and the Anderson family. Bye-bye, Deanna (Tovah Feldshuh)!

09: **No Way Out**

Many elements of the comic feature in this mid-season opener, one of the best second half premieres in the entire series. Bye-bye, Jessie, Sam, and Ron (Alexandra Breckinridge, Major Dodson, Austin Abrams)!

10: **The Next World**

Fun on the road with Rick and Daryl. Plus, hello Jesus (Tom Payne)!



S6 E1 FIRST TIME AGAIN



S6 E3 THANK YOU



S6 E4 HERE'S NOT HERE



S6 E9 NO WAY OUT



S6 E11 KNOTS UNTIE

TACTICAL SUPPORT

The Walking Dead is not new to mobile gaming, but the latest addition, *March To War*, offers something a little different. *TWDM* discovers how developer Disruptor Beam has given the franchise a real-time strategic spin in the busy mobile games marketplace and offers some beginner's tips to help players conquer the game.

WORDS & INTERVIEWS: Chris Schilling

As any *Walking Dead* fan knows, finding a group you can place your trust in is vitally important. So, Skybound Entertainment chose wisely when it partnered with Boston developer Disruptor Beam to realize the 'March To War' storyline in interactive form. The studio had been carving its own niche in the cutthroat world of mobile games, its work on such smartphone hits as *Star Trek Timelines* and *Game Of Thrones Ascent* proving it has what

it takes to work with the biggest franchises. "And what's bigger than *The Walking Dead*, right?" producer Kristen Halloran grins.

Development on the game began around two years ago, as Disruptor Beam started looking through its portfolio to consider what it could bring to *The Walking Dead*. "We had a reputation for being able to treat intellectual properties with respect, and with authenticity in the way fans really appreciate," Halloran says. Its track record together with its clear enthusiasm

VICTORY MARCH

STRATEGIES FOR SUCCESS...

You will receive plenty of messages in the game, and it pays to keep on top of them, since you will often be alerted to ongoing situations that need a swift response. Some messages contain rewards, so if you're on a mission to clean up your inbox, make sure you have claimed them all first.



“The strategic war game genre was the best fit. It was very different from the other *Walking Dead* games out there.”

**Senior designer
Michael Leoncavallo**

for the comic book won Skybound over, and a partnership was announced in October last year.

The developer wanted to give players the chance to inhabit *The Walking Dead* universe, and to make the kind of decisions forced upon the key characters in the comics. As senior designer Michael Leoncavallo explains, one key aim was to capture the moments where the fans find themselves angrily disagreeing with the choices Rick Grimes makes, allowing them to put themselves in his shoes to see how they might respond instead. That idea came even before

Disruptor Beam had settled upon a genre, but it arrived at one soon enough.

“We went through a prototyping phase where we were trying different ideas out, and the ‘strategic war game genre was the best fit,” Leoncavallo says. “It was very different from the other *Walking Dead* games out there, which was important, both to us and to Skybound.”

BREAKING NEW GROUND

This was uncharted territory for Disruptor Beam: a change of tack that meant the entire game

had to be built from the ground up, rather than relying on existing designs for its foundations. Yet the ‘March To War’ story (collected in *The Walking Dead Volume 19*, as broken down in *TWDM#12*’s ‘Anatomy Of A Story’ feature) quickly proved the perfect fit for a game designed primarily as a social experience.

“That’s where Rick’s group in Alexandria’s world really expands, and you start to meet the other communities – The Kingdom, Sanctuary, Hilltop – and suddenly the world is so much bigger,” Halloran says. “It made a lot of sense to put people in a place that is familiar and iconic. When people think about where they would be in *The Walking Dead*, they naturally align themselves with Hilltop, or with Alexandria, or with Negan and

the Sanctuary, so that’s why we chose Washington DC.”

Having set its art team and technical engineers to work on an expansive 3D map, Disruptor Beam began to flesh out the structure of the game. Hoping to avoid the generic, faceless troops seen in many other war games, the studio introduced a cast of survivors that would give players a more personal investment.

“It was important to capture the vibe of the comics, though we didn’t want to have pen and ink lines around everything.” Art director Allen White

VICTORY MARCH

STRATEGIES FOR SUCCESS...

When your base is damaged after an attack, you will have the opportunity to make repairs: check in every half-hour and eventually your defenses will be back to full strength. Keep a close eye on your survivors, too: if anyone’s dangerously low on health you will need to put them in the infirmary to save their lives.

and Glenn, it wouldn’t feel like you were leading your own community, because you’d just be a copy of everyone else’s.”

DEFINING ITS OWN STYLE

The studio used a variety of methods to test whether players would be able to acclimatize to the playable cast, comprising brand new characters rather than established favorites. At first it used photos from the early 1900s, while Halloran’s friends and family briefly became surrogate survivors as Disruptor Beam tested out a more photographic style. Yet, out of these experiments came a clutch of story ideas.

“At one stage, there was a child sniper,” Halloran laughs, “and we wondered whether that could be an interesting story that we could tell one day. I had a picture of my dog in there just as a joke, but then we thought we could maybe explore what it would be like to have pets in this world.”

Aware that the war game genre, particularly on smartphones, is a crowded one, Disruptor Beam’s art team set out to give *March To War* a distinctive look – not just to distinguish



“It made a lot of sense to put people in a place that is familiar and iconic... That’s why we chose Washington DC.”
Producer Kristen Halloran



VICTORY MARCH

STRATEGIES FOR SUCCESS...

Though you will need to level up your HQ in order to develop the other buildings in your base, it’s unwise to focus on this exclusively. Keeping your other facilities up to standard is crucial if your burgeoning community is to survive the tougher tests to come.



"It's a challenge, but we're trying to go as far as we possibly can, while ensuring it runs really well on a phone." Art director Allen White

THIS PAGE & OPPOSITE: As you can see from these screenshots, *March to War's* looks are impressive, far better than a 1996 strategy game! The wonderful art style suits both the game and *The Walking Dead* world. **BELOW:** It's great to see that the 'All Out War' factions have made it into the game — Alexandria, Hilltop, The Saviors, and The Kingdom.



it from its peers, but also from other *Walking Dead* games. "It was important to capture the vibe of the comics, though we didn't want to have pen and ink lines around everything, like you've seen in the comics, but also in other games," art director Allen White explains.

It was a challenge, he says, to satisfy both the mechanical and emotional needs of the game. "The player needs to look at a map and see nodes and have information that's clearly communicated so they can make decisions. But they also need to believe that this is the real world, this is DC."

Achieving that with a team of just four artists was no mean feat, but the hand-drawn look became the perfect vehicle to communicate both the grime and deterioration of the world, and on a thematic level the blurred boundaries between light and dark. "This art style started to solve all these little interesting problems for us, and it gave us a really distinct look at the same time," White says. "Unfortunately, this

genre has gotten away with things looking bad. I don't know a gentler way to put it, but what you get when you enter this space is basically 1996's best strategy game."

SOMETHING'S MISSING

The look was, in part, determined by the technical challenge of rendering complex settings in 3D and getting it to run smoothly on mobile hardware. White wanted players to be able to recognize the Sanctuary and the Alexandria Safe-Zone ("because that's a big part of the wish fulfillment of actually being in this place"), which meant placing 100,000 objects on screen, with around 1,000 moving parts, from zombies to birds and characters rendered in real-time.

The hand-drawn style meant White and his team could retain that level of

detail and light it effectively, resulting in a proper day-night cycle. The experience of the team meant it could achieve all this in a short space of time. "We're veterans, so we can get away with having just a few people working on the project," he says. And it's still pushing the visual envelope and will continue to do so throughout the *March to War's* lifespan. "We're trying to build the greatest graphics jam band in history. We

want to do these things that are so incredible other studios will feel bad," he says. "It's a little bit of a challenge, but we're going to try to go as far as we can possibly go, while ensuring it runs really well on a phone."

Though it was a smart choice to focus on characters, player feedback from the

VICTORY MARCH

STRATEGIES FOR SUCCESS...

Upgrade your Survivor Barracks when you can, since this means you can recruit more to your cause, increasing your defenses, and giving you more scavenging opportunities — as well as a greater attacking threat. Survivors will receive a boost to their max level when you level up the barracks, too.



game's soft launch reminded Disruptor Beam that it hadn't quite nailed one of the fundamental facets of the series: the walking dead themselves. "The walkers didn't really have a big presence in the game," Leoncavallo admits. "They weren't really a threat, and besides the 'clear walker' missions you were never really attacking them, so that's where walker swarms were born from."

Now the undead form larger herds, attracted by noise. They will threaten your base and your survivors, and you're encouraged to team up with

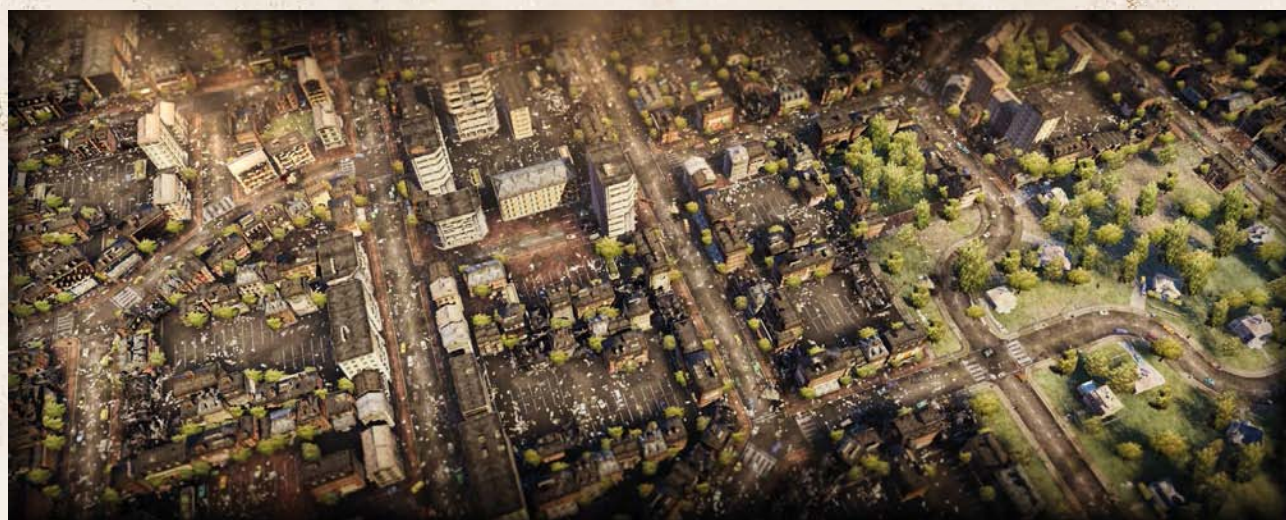


VICTORY MARCH

STRATEGIES FOR SUCCESS...

Artistic license means you can recruit leaders who are no longer alive in *The Walking Dead* universe, and you shouldn't be afraid of inviting two rivals to your council. Rick and Negan might be at loggerheads in the comic and TV show, but both have plenty to offer in the game, not least the rewards for beating their story missions.

other members of your community to take them out. "Once we got that right, it started to feel more like *The Walking Dead*," Leoncavallo says. "Especially in the early game, where you log out after your first session and then all of a sudden you see these notifications on your phone that you're under attack, and you realize that a walker swarm is heading for your base."



VICTORY MARCH

STRATEGIES FOR SUCCESS...

There's a rock-paper-scissors style combat system at play, which means you need to be careful which units you send out on missions. Enforcers, for example, are weak against Guards but strong against Scavengers, which are in turn strong against Snipers, who are good for taking down Guards. Having the right mix is key to triumphing in battle.

THIS PAGE & OPPOSITE:

Panning across the map is one of the great joys of *March To War*. Disruptor Beam has done an excellent job of recreating Washington DC. **BELOW:** Just some of the stunning concept art created during production of the game.



immediate future. Landmarks will soon be opened up, so players will be able to start fighting over and controlling them, while new characters are set to be introduced on top of the existing dozen – and we're told that our favorite mustachioed survivor Abraham Ford will be one of them. "There are plenty of fan favorites we definitely want to see in the game, which we'll be releasing over the coming weeks and months," Halloran notes.

Given the size of the workforce and the relatively short development time, *March To War* is a remarkable accomplishment. And how fitting for a series about people pulling together in trying circumstances that White's proudest achievement is not a game feature, but the spirit of the group that made it. "We were spoiled with good talent on *Star Trek* and we've grown into an even better, more capable team," the art director concludes. "I'd say the thing I'm most proud of on this game is the crew. Everyone did fantastic work, across the board, from day one."

May the march go on! •

The Walking Dead: March To War is available now for free on the App Store and Google Play. For further hints and tips on playing the game, visit: www.disruptorbeam.com

COMMENCING THE MARCH

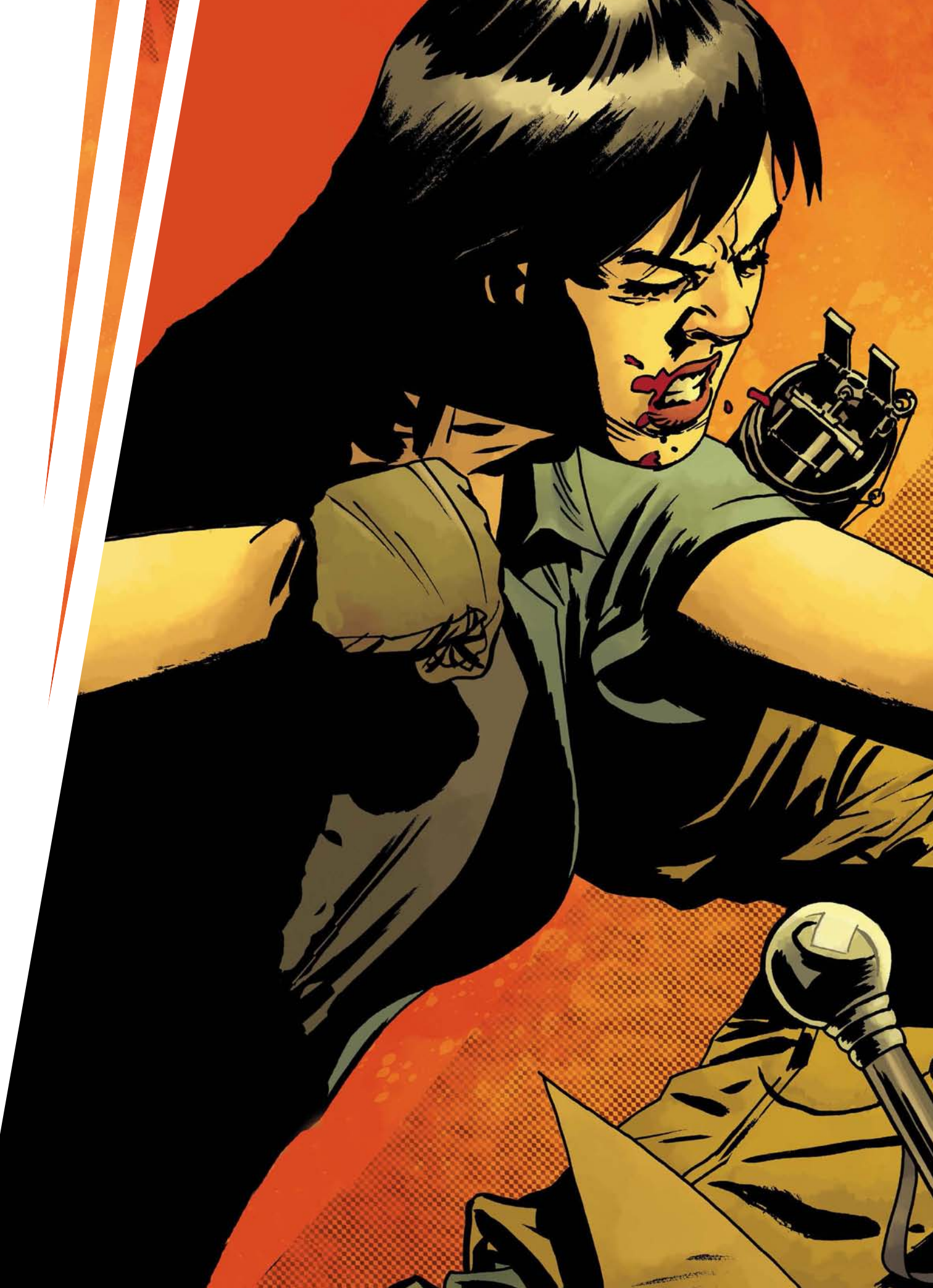
There were plenty of visual improvements between soft launch and full release, too, the number of props expanding hugely to make the world feel less sparse and more alive, filling every nook and cranny of the map with richer detail alongside the famous landmarks.


"There are fan favorites we definitely want to see in the game, which we'll be releasing over the coming weeks and months."
Producer Kristen Halloran

"We didn't want it to look like every other war game, with just a generic tiled forest or desert or whatever," White says. "It needs to have neighborhoods, it needs to have the Potomac in the right place, the White House two blocks off the [National] Mall and the Smithsonian. Now panning across the map is delightful, and that's important to us because so much of where you spend your time as a player is on the map looking at stuff. So, it needed to look great."

As of August 25, 2017 *March To War* is live, but Disruptor Beam's job is far from over. "It's not like we have the next year planned out," Leoncavallo says, but it's clear that the studio has a roadmap for the game's







There have been many epic confrontations in *The Walking Dead*, across all its iterations. Some of the best and most effective aren't large-scale battles, with many combatants on each side. Some aren't even physical by nature at all, but a war of words instead. While the war rages on TV and Alexandria is rebuilt after the giant herd invasion in the comic, TWDM looks at its favorite one-versus-one moments, those smaller but nevertheless key scenes that stick in the memory. **WORDS: Dan Auty**

THERE CAN BE ONLY ONE



SOME OF THESE ONE-ON-ONE MOMENTS ARE MORE DRAMATIC THAN OTHERS, WITH MANY ENDING IN DEATH.

becomes of vital importance. The ability to fight, argue, negotiate, and debate becomes essential, with the dangers of misunderstanding now potentially fatal.

Barely an issue of the comic or episode of the show goes by without two characters engaging in some form of conflict, whether physical or verbal. Some of these one-on-one moments are more dramatic than others; while many end in death, most merely sow the seeds for further animosity, help us to understand the characters better, and/or occasionally leave both parties in a better place. They are all

marked by the fact that ultimately there is a winner and a loser – sometimes this is immediately obvious and sometimes it takes time to see the true effects of these encounters. But they all lead us back to one conclusion about the world of *The Walking Dead* – it is the strong that survive.



All great drama is defined by its conflict and *The Walking Dead* is no exception. From massed zombie battles to smaller skirmishes, the savage world of the show and comic is one in which battles must be fought every day to survive. Staying alive requires the ability to physically fight back against both walkers and, potentially more dangerously, human foes. But of equal importance are more emotional battles, verbal conflicts between friends, foes, and everything in between.

For the most part, these characters have spent their lives enjoying comfortable lives, protected by the well-established rules of society. But when those rules suddenly collapse, and most technology becomes instantly obsolete, human interaction



FEATURE 1 VS 1

RICK'S CONFRONTATION WITH TYREESE IS A RESULT OF HIM BEING UNABLE TO CONTROL HIS EMOTIONS.

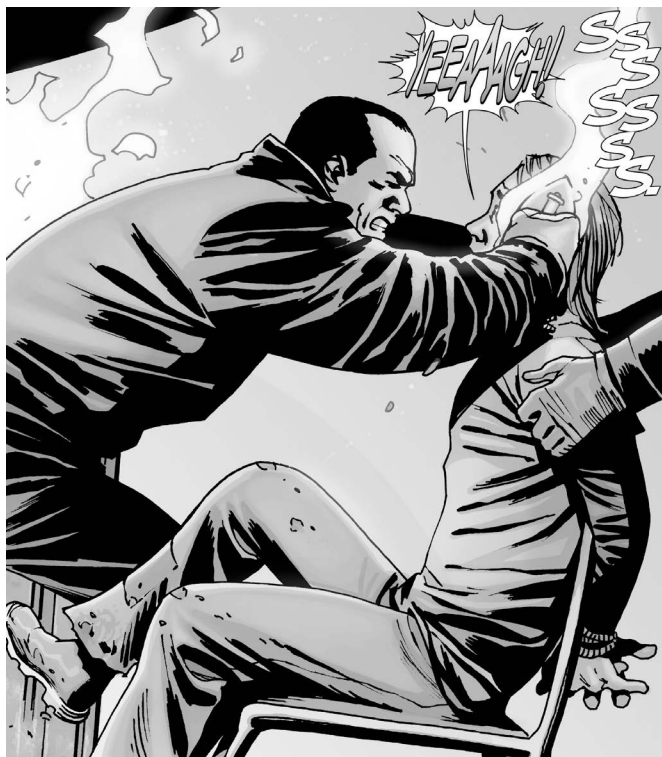


RED MIST

In a perfect world, the characters of the show and the comic would settle their differences in a calm, civilized way. But this is far from a perfect world. Ultimately, there are some issues that can't be decided through conversation, and there are certain characters who know no other way than using their fists.

Interestingly – given he is the main character and ostensibly the hero of *The Walking Dead* – it is often Rick who finds himself in an old-fashioned dust up. Clearly, as the leader of the survivors, Rick is bound to end up at the forefront of any potential conflict. However, throughout both the comic and the show, he has been shown to let anger take control of his emotions, leading to some dark places.

One of the most shocking outbursts comes towards the end of season five and issue 75 in the comic, when the tension between Rick and Pete Anderson bubbles over. Learning that Pete has been abusing his wife, Jessie, Rick throws Pete through a window and beats him senseless; it is only Deanna/Douglas's intervention that saves Pete's life. Almost inevitably, not long after, a vengeful Pete is dead, shot by an increasingly unstable Rick.



Rick's confrontation with Tyreese in both the show and the comic are also a result of him being unable to control his emotions. The initial causes of their fight are different – in the comic, it is Tyreese's culpability in Carol's suicide, while in the show, Rick starts defending himself against an angry Tyreese, but goes too far, beating the man and having to be stopped by Carol and Daryl.

GETTING EVEN

Many of the one-on-one conflicts in *The Walking Dead* are simply of an old-fashioned good versus bad nature. One of the most satisfying in the show is the moment that Michonne exacts her

revenge upon the Governor in season three. Preceded by a savage fight that involves blades, blood, glass and severed zombie heads, Michonne picks up a particularly nasty shard of smashed fish tank and jabs it in the Governor's eye. In the comic, Michonne's mutilation of the Governor is performed behind closed doors, but goes much further; the sight of him afterwards, mutilated but still breathing, is one of the comic's most memorably gruesome images.

The Walking Dead's other great villain, Negan, isn't one to use revenge as a prime motivator; he's too businesslike and logical with his use of violence, which, as we will explain shortly, is mostly used to maintain power. One particularly nasty exception, however, is his treatment of Mark, burning his face with an iron after he sleeps with Amber, one of Negan's wives. This is a power move too, but it's easy to see signs of Negan's damaged ego, offended that Amber would choose Mark over him.

There are also those one-on-one moments where characters have shown admirable restraint from exacting revenge. On the show, Carol confesses to Tyreese that she was the one who killed



Karen and David back at the prison, handing him her gun. Tyreese has already shown himself to be volatile, but in this encounter he just about keeps his emotions in check, as he tells her: “I forgive you. But I’m never going to forget.”



POWER STRUGGLES

Many of the one-on-one encounters in *The Walking Dead* come from one character attempting to exert power over another. Negan is a master of this – his primary motivation is maintaining control over his people and crushing the will of anyone he believes is a risk to this. Once he identifies Rick as a potential threat, he sets about destroying his authority through a series of encounters – sometimes physical, but more often than not verbal.

Following Glenn and Abraham's shocking deaths on the show, Negan takes Rick on a terrifying nighttime ride in the RV, reducing the already crushed man to a near catatonic state through skilled emotional manipulation. He finally saves Rick's life just as he is about to be devoured by walkers. Rick returns to the group, barely able to speak, let alone lead. There's still a little fight left in him though, until he threatens to cut off Carl's arm, leading to a teary, booger-filled capitulation by Rick.

Negan uses a different approach in his encounters with Carl, but the end result is the same: subservience. There is no direct physical threat in the uncomfortable scenes after Carl breaks into the Savior's base, but plenty of emotional dominance. Negan demands that Carl remove his bandages and show him his damaged face, first mocking his appearance, then offering him him compassion. He then orders Carl to sing to him, while he practices deadly swings with Lucille.

ONCE NEGAN IDENTIFIES RICK AS A THREAT, HE SETS ABOUT DESTROYING HIS AUTHORITY – SOMETIMES PHYSICALLY, SOMETIMES VERBALLY.

MORALITY AND ETHICS

While many of the one-on-one arguments and debates revolve around leadership and survival, there is also the matter of what rules from the old world still apply in the new one. Law and order has collapsed, and what society remains must rebuild itself and establish a new code of conduct. This leads to some fascinating debates about what behavior is now acceptable, and what still remains off-limits for the *civilized* person.

Until his death near the end of season two, Dale was the voice of morality within the group. There are a series of tense confrontations between him and Shane; Dale suspects that Shane killed Otis and sees that any ethical code that Shane might once have possessed has become dangerously warped. “I know what kind of man you are,” he tells him.



EASTMAN TAKES THE BORDERLINE-PSYCHOTIC MORGAN AND SLOWLY TRANSFORMS HIM FROM A VIOLENT MENACE INTO A MAN OF PEACE.

Later in the season, the question of what to do with Randall leads Rick and Dale to weigh up the question of whether keeping him alive is worth the potential risk to the group, as he now knows the location of the farm. Again, Dale argues that to kill Randall would cross an ethical line from which it is hard to return. "If we do this, the world that we knew is dead," he tells Rick. But unfortunately, despite his conviction that he is following a careful moral line, the rest of the group think otherwise.

In many ways, it is Father Gabriel Stokes and Morgan who later take on the role that Dale played within the group, offering moral perspectives on some of the difficult decisions that must be made. One of the most shocking acts that the group commits in the comic is the slaughter of the cannibalistic Hunters, something which appalls Father Gabriel. He confronts Rick about it, telling him there is no justification for their actions. Rick has no time for this, angrily telling Gabriel, "We were their next victims. This stopped it."

On the show, Morgan's moral code is simple – he will not kill anyone. This inevitably brings him into conflict with Rick and



especially Carol, but the most interesting one-on-one encounter spans an entire episode. In the flashback episode, 'Here's Not Here,' we learn how Morgan adopted this code through his encounter with a man called Eastman. He takes the broken, suicidal, borderline-psychotic Morgan and slowly transforms him from a violent menace into a man of peace, using the example of his own terrible past trauma. "I have come to believe that all life is precious," he repeatedly tells Morgan.

These two-person scenes are some of the most powerful in the entire series, and if Eastman is the 'winner' in the sense that he changes Morgan, it is one encounter that leaves both men far richer.

AFFAIRS OF THE HEART

There are plenty of relationships in *The Walking Dead*, but very few that end happily. It is often in these emotional encounters – both happy and sad – that we see the true nature of the characters, and it makes for some powerful drama.

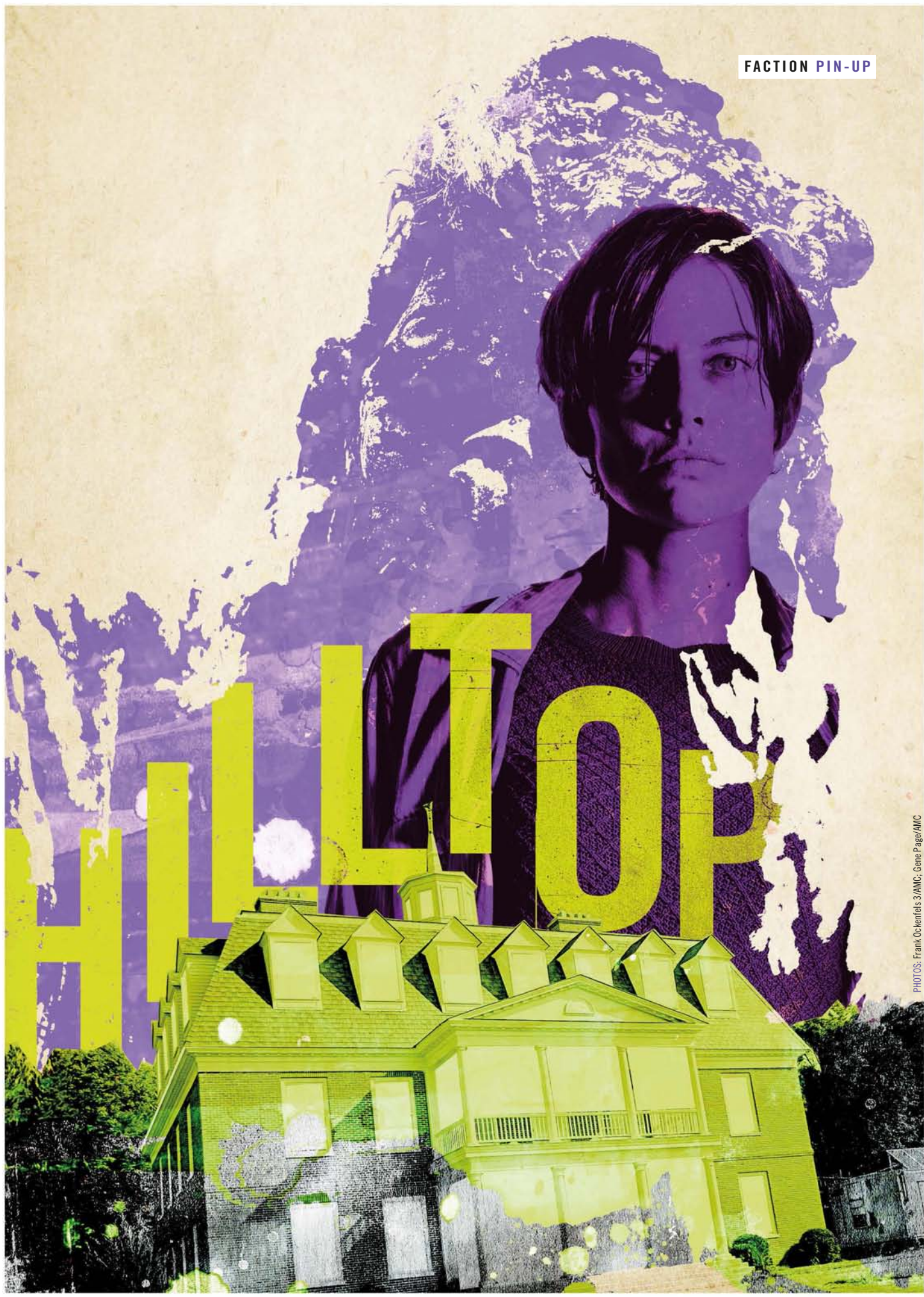
The love triangle between Shane, Rick, and Lori is one of the earliest emotional complications in both the show and comic, and the TV scene in which Lori tells Rick that she is pregnant, and that she and Shane had a relationship is incredibly powerful. "We can't live like this," he tells her, but her face tells us that it might be too late for them. The crumbling marriage, her infidelity, her reluctance to bring a child into this terrible new world – it is hard at that point to imagine how adding a baby into the mix will turn things around for the couple. This is one of those raw, real scenes in which the zombies are almost entirely forgotten.

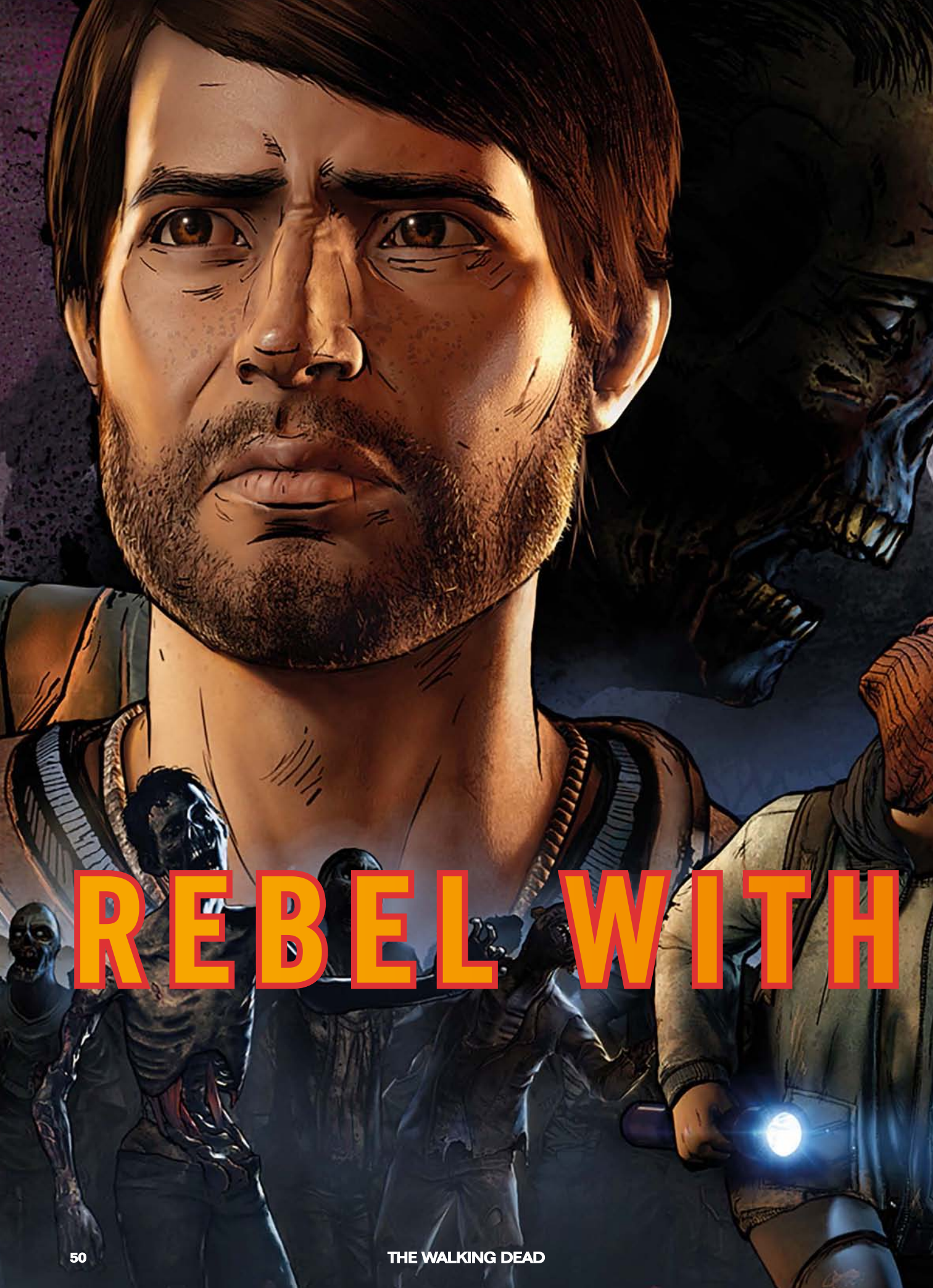
If this scene shows the end of a relationship, then the one that occurs between Rick and Andrea in issue 97 is very much the start of one. It's actually one of several one-on-one moments between the two; Andrea has already admitted her attraction to Rick, but he is reluctant to get emotionally involved with anyone else for fear of losing them, as he did Lori. But finally Andrea wins him round, and in this moment she tells him, bluntly, "I've lost people, we all have. So we just resign ourselves to be miserable?"

And she's right. Thankfully Rick accepts her love, and one of the comic's longest-lasting relationship begins (only recently ended). Sometimes one-and-one does equal two. •



FACTION PIN-UP





REBEL WITH



A CAUSE

TWDM has been a big fan of Telltale Games' *The Walking Dead* games since the series launched, immediately drawn into the post-apocalyptic world of Lee Everett, Clementine, Kenny, Jane, and most recently the Garcia family. With news that the fourth season will be the last in the series, *TWDM* delves one final time into Telltale's world, taking the opportunity to speak to voice actor Jeff Schine about his role as Javier Garcia, protagonist of the third season's *A New Frontier*. **WORDS & INTERVIEW:** Chris Schilling



WHO THE HELL IS...?

NAME: Jeff Schine

THE WALKING DEAD CHARACTER:

Javier Garcia

PLACE OF BIRTH: Connecticut

BIOGRAPHY: There's not much we can tell you about Jeff Schine yet, because he's relatively new to the acting and voice acting circuit. However, he told *Alternative Magazine Online* that he first got into acting at home, trying to make his mother laugh by performing weird voices.

He officially caught the acting bug after appearing in a few plays in middle school and then later community theatre in his teens. He majored in theatre at college, and moved to Los Angeles after graduation to further his career. He lists some of his favorite things as: motorcycles, animation, sushi, anything mint, drums, piano, and video games. He also likes puppies, but then who doesn't?

TIDBIT: Schine starred in *Rush*, a mini-series based on the popular *Battlefield* game franchise. One of his co-stars was Stephen Ogg, aka Negan's right-hand man, Simon, from AMC's *The Walking Dead*.

Follow Schine on Twitter:

@jeffschine

(Source: *Alternative Magazine Online*, *IMDb*, *Instagram*)

A *New Frontier* was a fresh start for Telltale Games' *The Walking Dead* in more ways than

one. Having spent two seasons following the adventures of young survivor Clementine, the series' third full season made the undoubted star of the show step back, ceding center stage to a new protagonist. With such a tough act to follow, the role of this new lead could easily have been something of a poisoned chalice. Yet

that wasn't the case for actor Jeff Schine, who relished the challenge of playing former baseball star Javier Garcia, as he negotiates a fractious sibling

rivalry and a thorny love triangle, all while dealing with the pervasive threat of the undead.

It's clear Schine impressed Telltale from the start. After his first audition, he was invited back to read alongside Shelly Shenoy, who plays Kate Garcia, Javier's sister-in-law, with whom

he begins a tentative romance. Having tested his chemistry with his potential love interest, Telltale asked Schine to read with Melissa Hutchison's Clementine. "Those sessions went really well," he recalls, "And then we were pretty much off to the races."

Schine already had experience of working in games – and not only for his performance in the recording booth. Before his move into acting, he was once a professional gamer. "I used to play some of the old Tom Clancy games competitively back in the day," he says, quickly warming to the subject. "I'm big into

first-person shooters – right now, I plan on playing *Destiny 2* until my eyes bleed."

He's also a keen supporter of the indie scene: "I'll always look for the next cool thing that's coming out and any game that's interestingly animated or tells its story

"I'll always look for any game that tells its story in a different way. I love games, and I'm unabashedly proud of my nerdery."



in a different way. I love games, and I'm unabashedly proud of my nerdery."

THE HEAT WAS ON

Schine was already familiar with *The Walking Dead*. Busy actors like Schine rarely get too much free time, but at the time he was cast, he'd just about caught up with the most recent season of the show. "I didn't know the graphic novels *quite* as well," he admits, "But I was definitely familiar with the world around it."

As an avid gamer, he was naturally aware that Telltale's series had a huge following, and knew Clementine was

"For me, it's totally plausible that in one scenario Javier would save a person's life and in another would allow that person to die."

"a big deal," which added a certain degree of pressure. Still, Schine knew he had to set that aside.

"When you're recording, you have to forget all of the noise about how successful this [series] is, or how loved that character is, and understand that all you can do is be the most authentic you can be, and bring every nuance you can to your interpretation of this character," he says. "There is some pressure, of course,

especially when you're shifting the focal point away from Clementine, who is this beloved character – and justifiably so – who is incredibly well-acted by Melissa. But what you then start to feel is a responsibility to match the work that's already gone before."

GROWING UP FAST

As a character, Javier steadily matures throughout *A New Frontier*, becoming something of a surrogate father to his

brother's children, Gabe and Mariana. "When we first start off, Javier is troubled, the kind of guy who can't get out of his own way," Schine says. "That has created problems for him in his past and those problems ended up catching up with him. He's the screw-up brother, that's probably the best way to put it. If David is very straight-edged and always has everything together, at least on the surface, Javier is kind of freewheeling and rebellious."

Understanding that a rebel is only interesting to watch for so long, Schine and Telltale worked collaboratively to flesh out the character. "I'd like to think it was



a healthy combination of where the writers started to take him and where I was hopefully trying to guide Javier, to really give him some heart," he says. "I think characters that are multi-faceted are always more interesting."

Telltale's writers were receptive to the choices Schine was making with his performance, and always keen to hear his feedback about the characterization. "There was always an interest in my take on it. So, I was really grateful for that," he says.

As the season wears on, the choices Javier has to make become steadily tougher. And, as has always been the way with Telltale's *The Walking Dead*, the player gets to shape his journey with the decisions they take on his behalf. Is it difficult to approach voicing a character in a game, when that person can end up in two very different places? "I have to say, for me, not really," Schine begins, "because I try to imagine every character just like every human being. For me, it's totally plausible



that in one scenario Javier would save this person's life and in another scenario would absolutely allow that person to die, or even have to kill that person on his own. Depending on the choices we're working on at the time, I'll buy into whatever that scenario is 100 percent."

On the other hand, if Schine thought something felt completely out of character

for Javier, he would quickly flag it up. "There were a couple times where, even as I was in the [recording] session with the writers and the director and we're reading the lines, all of a sudden one or two of us would be like, 'Huh, that just doesn't feel right.'"

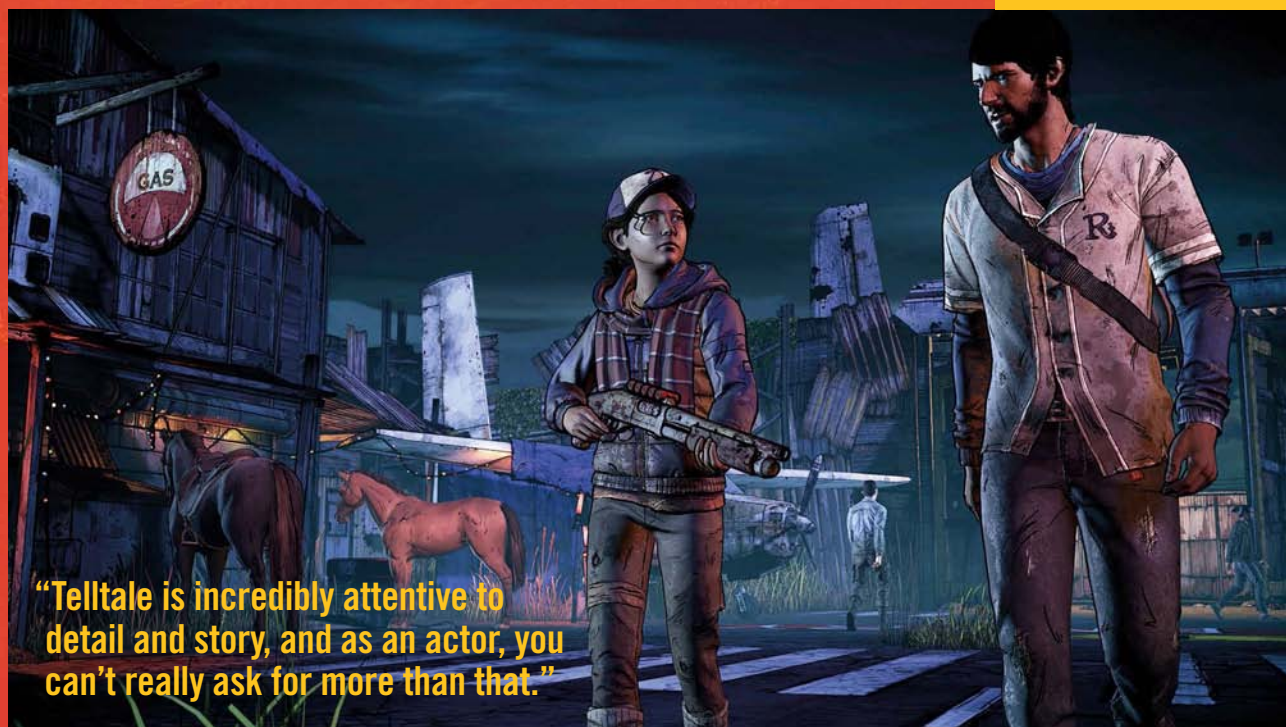
As a result, over the course of the five-episode season, there were a number

TIME TO SCHINE

A select film, TV and game-ography of Jeff Schine...

2017 *Call Of Duty: WWII* (video game)
 2017 *Torment: Tides Of Numenera* (video game)
 2017 *Adventures In Odyssey Club: One More Name* (TV mini-series)
 2016 *Rush: Inspired By Battlefield* (TV mini-series, 10 episodes)
 2016 *Mafia III* (video game)
 2016 *Lego Star Wars: The Force Awakens* (video game)
 2015 *Of Fortune And Gold*
 2014-15 *Fifi: Cat Therapist* (TV, two episodes)
 2014 *Call Of Duty: Advanced Warfare* (video game)
 2014 *Masters Of Sex* (TV, one episode)
 2014 *Extant* (TV, one episode)
 2013-2014 *FailCast with Ben Giroux* (TV, two episodes)
 2011 *Division III: Football's Finest*
 2011 *The Wash*
 2007 *Dreaming Of Society*

Jeff Schine on IMDb:
www.imdb.com/name/nm1797878/



"Telltale is incredibly attentive to detail and story, and as an actor, you can't really ask for more than that."

of rewrites. Schine says that's undoubtedly a good thing: "I thought it was great. I mean, Telltale is *incredibly* attentive to detail and story, and as an actor, you can't really ask for more than that."

HITTING THE RIGHT NOTES

Despite the evident onscreen chemistry between Schine and his co-stars, it turns out he did most of his recording alone – outside those early sessions with Shenoy and Hutchison.

"A lot of times some of the other characters' lines were recorded previously," he explains, "So I would have that to go off of. But frequently, one actor would give a performance, then a couple of days later I would do my half of the scene, and things might have shifted, so then we'd go back and re-record."

"The opportunity to voice Javier [again] would be a pleasure... This is one of my favorite projects and I would gladly go back."

As with the first two seasons, it's a story that goes to some very dark places. Yet, Schine's performance convincingly conveys Javier's anguish, particularly in the confrontations with his brother. Reaching those emotional depths, he says, was sometimes challenging, though his on-camera experience proved useful, his physical approach to recording lending something extra to the performance.

"When I'm in the booth, I'm always moving," he says. "So, even though you can't see it, I'd like to think some of what's happening with my

body is coming across the microphone. The thing I like about the microphone is that it really doesn't lie. You can feel and hear an authenticity immediately."

Schine's enthusiasm makes it clear that he enjoyed playing Javier. So, given the chance, would he return to the role in the final season if asked? "I can genuinely say I would love to," he says. "The opportunity to voice that guy would be a pleasure, and working with Telltale again would be awesome. Without any hyperbole, it's one of my favorite projects that I've worked on, and I would gladly go back."

Given the warm reception to *A New Frontier*, we're sure plenty of players would be equally delighted to see Javier return, too. •



INSIDE THE INSIDER



TOP: Skybound's digital creative team (from l-r): Ian Start, Michael Aronson, Brian Mitchell, Kassie King, Michael Cruz, and Chris Jansen. **LEFT:** The simple but effective set. **OPPOSITE PAGE:** Just a few of the Skybound-produced videos available on its YouTube channel.

Back in the mid-90s, someone called Bill Gates (who he?) coined the phrase, “Content is king,” and given the way we devour the likes of YouTube, Facebook, Twitter, Instagram, Snapchat and the likes every single day, he’s not wrong. For a multimedia company such as Skybound – which greatly values its interactions with fans of its traditional output (print, television, movies, and merch) – having accessible, entertaining and interactive online content is a must.

TWDM visited Skybound HQ and the filming studio of its popular *The Skybound Insider* YouTube series (and much more) to find out how and why the company is building its presence in this space.

WORDS & INTERVIEWS:

Tara Bennett



In Beverly Hills, Los Angeles, there’s a non-descript, yet attractive brick building sporting a bold, blue accent color that happens to house one of the most prolific media companies operating today. Skybound’s year-old headquarters is the hub of Robert Kirkman and David Alpert’s media company that was born with *The Walking Dead*, but now includes a multitude of comics, television adaptations, documentary series, web programming, merchandise, digital fan outreach, and events.

In the open floorplan lobby, there are examples of the empire that comics built everywhere, including rare, graded issues of *The Walking Dead* and *Thief Of Thieves*, wall art celebrating the cast from all their shows, and a myriad of trade paperbacks

balanced on canted shelves, intermixed with a foam dart crossbow that Daryl Dixon would appreciate. But downstairs, away from the more corporate offices, is where a ton of fun happens every day at Skybound central – the digital production studio.

“EVERY LIVE SHOW, EVERY YOUTUBE VIDEO THAT WE MAKE IS TO CREATE AVENUES TO COMMUNICATE MORE DIRECTLY WITH THE FANS.”

Fans of Skybound’s Facebook page and/or YouTube channel will

recognize the set that dominates the space immediately, with its funky furniture featuring bookshelves decorated with Skybound collectibles galore, and a swanky bar area. This is the domain of Skybound’s director of digital programming, Michael Cruz, and

Meet The Creatives:

Brian Mitchell & Ian Start
(Digital Producers)

HOW DID YOU LAND AT SKYBOUND?

IS: I’m a horror fanatic so once it was out there that [Michael] Cruz needed some people we were all-in.

BM: Skybound is the most ambitious company I’ve been part of. We’re young producers looking to do as much quality content as we can. We’re really hungry and Skybound really nurtures that. We’re being trusted to do a lot, but the biggest keys are we are learning, and we’re learning a lot.

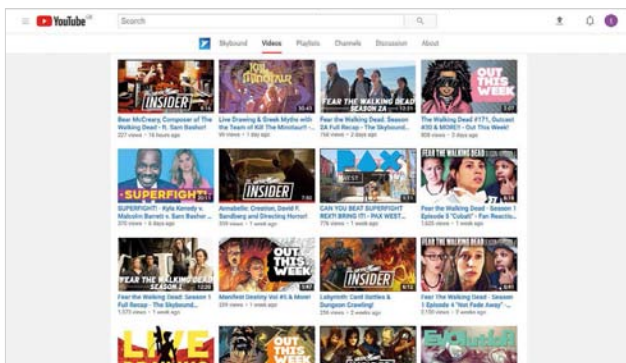
HOW DID YOU GUYS END UP AS ONSCREEN TALENT?

BM: Ian and I have known each other for over 20 years. It’s fun for us because the kind of content we do means we really get to research. It’s always easier for us to be on camera while also producing said content. I really enjoy it. I don’t want my career to be in front of the camera but it fits with the kind of stuff we are doing now. While building our core host group, it’s fun for us to be on camera with them and learn from them.

WHAT KIND OF ADVICE DO YOU HAVE FOR OTHER YOUNG CREATIVES LOOKING TO GET INTO WHAT YOU DO?

BM: A lot of people in their early 20s still look at digital as not TV and film, and that’s a really bad way to look at making content. It’s how we’ve been able to do a lot early in our careers, by taking ownership that we are in digital media and use it to our advantage. For people fresh out of college, just make stuff. You don’t have to make a movie right away. You’ll learn the logistics and everything else along the way.

IS: The best attitude you can have getting into digital is try everything, especially getting on camera. You will know what you need from whoever is hosting, and it will also help you realize how to make the video better and make the talent more comfortable. And shoot your own stuff.



Meet The Creatives:

Michael Aronson

(Post-Production Supervisor/Lead Editor)

HOW DID YOU LAND AT SKYBOUND?

Mike [Cruz] and I went to school together and produced a show for Paste's YouTube channel. And then I produced a number of reality TV shows, most notably *Duck Dynasty*. As Skybound digital was prepping for *Scare PewDiePie*, we had some initial conversations about what typical post-production looks like on a reality show. And then for the second season, they brought me on and that got me in the door. Then they said they needed a full-time editor. As a filmmaker, a producer, and an editor, I jumped at the opportunity.

WHAT DO YOU BRING TO THE CREATIVE TABLE WITH THE DIGITAL TEAM?

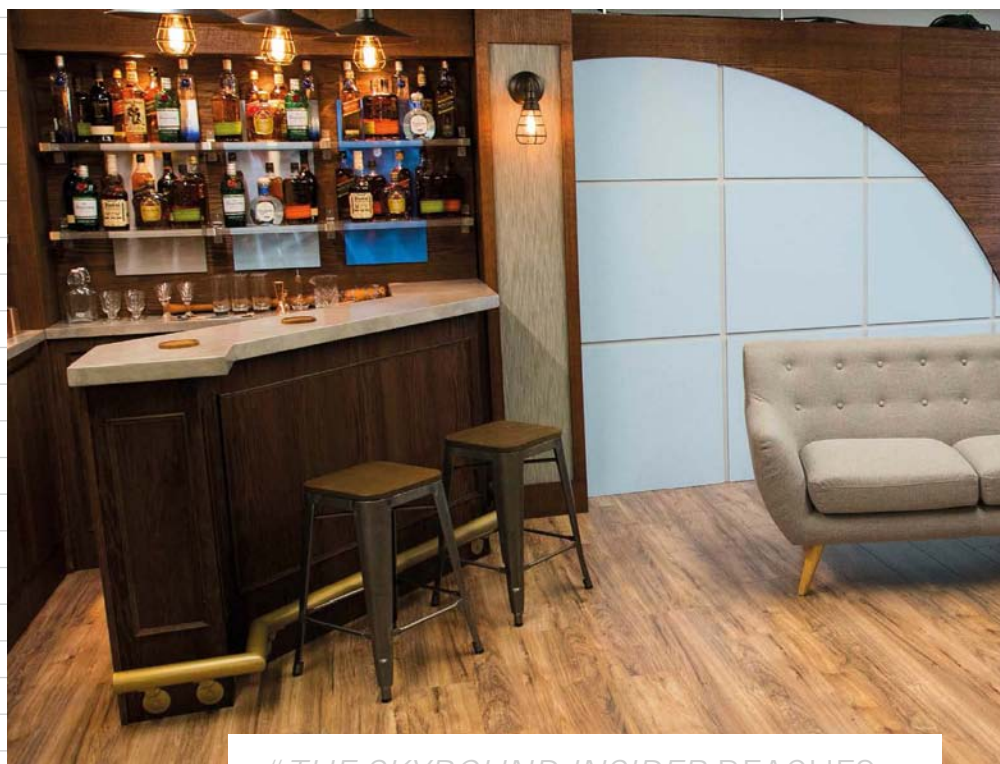
In all honesty, I think I brought a lot of fun to what they were doing, especially with Ian and Brian, whose style is so loose in the best way. They give me the space as an editor and creative person to play in their sandbox. The real joy is when they're watching something they shot themselves after I've cut it — and hopefully made it funnier and given it that little extra punch — and they're laughing hysterically.



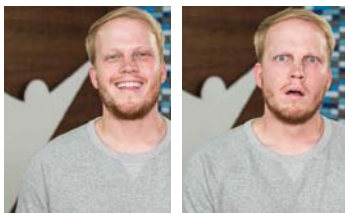
BELOW: The set, with its very important working bar nook.

THIS PAGE & OPPOSITE:

Many creative guests have graced Skybound's digital programming to date, including composer Bear McCreary; actor Austin Nichols; actress Katie Wilson (eating ice cream with regular presenter Brian Mitchell); actor Michael Cudlitz with writer Robert Kirkman; *The Walking Dead* comic's editor Sean Mackiewicz, talking to guest presenter Bree Essrig; and writer-director David F Sandberg.



his team of producers, including frequent hosts/roving reporters, Brian Mitchell and Ian Start, post-production supervisor/lead editor, Michael Aronson, talent producer, Chris Jansen, and Kassie King, executive assistant for production. Together with their collection of freelance hosts and contributors, they brainstorm and create the video, live-streaming shows, and social media content that is featured across all of their various platforms.



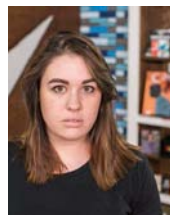
From *The Skybound Insider* to convention coverage and *Skybound Happy Hour*, it all comes together here.

BUILDING THE CHANNEL

Taking a break to chat before a noon live-stream, Cruz explains

"THE SKYBOUND INSIDER REACHES OUT TO FANS... WE FEATURE THEIR QUESTIONS, ASK WHO THEY WANT TO SEE, AND TRY TO FOCUS ON CREATORS-AT-LARGE."





“WE’RE ALWAYS LOOKING AT HOW WE GIVE FANS OF *THE WALKING DEAD* SPECIFICALLY THE THINGS THEY LOVE.”

that their team may be small but they are also super-passionate about pop culture and digital media. “All of us have worked in digital before, so what we aspire to do here is to create avenues to communicate more directly with the fans. Every live show, every YouTube video that we make is for that purpose. It’s about

coming up with strategies to get fans closer to the creators that they love, engage more directly with them, and have avenues of transparent communication between us, as a company, and them.”

Having created a video library already in the hundreds, Cruz says they are more clear

than ever about what appeals to their fan base. “Some of the most popular videos are the fan reaction videos,” he reveals. “We started them to just celebrate the fandom. I think we originally were looking for fan art, and there wasn’t a ton of it. And while we could showcase one piece here or there, it was difficult to form a format around it. Whereas people reacting to *The Walking Dead* is easy. We started by reaching out individually to each person, asking if they were cool with us using a piece of their [reaction] videos. We formed relationships and then people made them and submitted them to us, so it became more of an organic thing.” *TWDM*’s Kate O’Shaughnessy is one such reactor who regularly features in Skybound’s roundup.

Cruz continues: “Another big focus has been interviews, so we can get your questions answered. You can try to get into the Robert Kirkman panel at San Diego Comic-Con, but what if you can’t get in or you can’t be there? How do you get your questions answered? We have a series called *The Skybound Insider* where we reach out to fans to ask what they want to ask, and feature their questions. We do that through our Facebook page and our social channels. We also ask who they want to see, and try to focus on creators-at-large.



We talked to David F Sandberg recently, who directed *Annabelle: Creation*. He isn’t working with Skybound right now, but we were really talking to him about being a creator, how he got into the business and why he tells the stories the way he does. Hopefully, our fans that want to get into comics, TV, movies or writing will learn from those things. It helps us celebrate fans and creators.”

DEAD AND LOVING IT

Naturally, with a certain zombie comic in its 14th year and its spin-off TV series in its eighth season, *The Walking Dead* is still the cornerstone of all things Skybound, including the digital team. Finding new ways to appeal to that massive fandom is front and center.

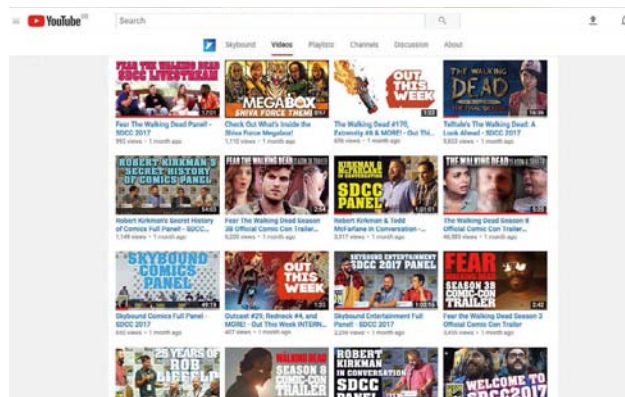
“We’re always looking at how we give fans of *The Walking Dead* specifically the things they love,” Cruz explains. “We clearly do a lot of our material around *The Walking Dead*, with the reaction videos, and a lot of our news information and updates, and most of our video games

are about *The Walking Dead*. We’re also talking to different creators, such as the actors from the show, the writers, directors, or even Bear McCreary who does the music for the show. In doing so, it opens doors for us to not only talk about their work on the show or the comic but also their work in general. The fans get excited about that connectivity. They learn about Bear’s experience designing music for *The Walking Dead*, but it also makes them curious about composing music for TV and film, and they then ask for us to talk to other composers. It’s been opening doors to curiosity.”

The digital production team is also getting more creative with outside-the-box ideas such as *Skybound Happy Hour*, which uses that bar set to get fans to bring the party into their own homes. “The cocktail videos were the first attempt to do something weird,” Cruz laughs. “We thought maybe fans might have a viewing party, or a book party, and want to do something fun and themed. So, what if we get professional bartenders to make a bunch of cocktails, some of which are super easy and others are more intricate? At first, people were like, ‘This is kind of silly and weird,’ but then people got into it.

“Now we want to do more of that fun stuff. I really want to get into videos on making cosplay. Or exploring the weaponry of the series.

“WE WANT TO DO MORE FUN STUFF. I REALLY WANT TO GET INTO VIDEOS ON MAKING COSPLAY. OR EXPLORING THE WEAPONRY OF THE SERIES.”



Meet The Creatives:

Chris Jansen (Talent Producer)

HOW DID YOU LAND AT SKYBOUND?

I come from the convention side as my previous job was director of programming for Wizard World. A job came up at Skybound on the talent side of things, so I came in. They wanted me to book the talent, the actors, but also to really focus on the creators and writers, which is the world that I came from and have my connections.

When it comes to booking guests, we talk about what we want to do and then I put lists together of people I think would be interesting. From there, we narrow it down.

WHAT MAKES A GOOD GUEST WHEN IT COMES TO DIGITAL MEDIA?

I think people just want to see interesting people. They may have no interest [at first] but then all of a sudden they hear their story and it's fascinating. I didn't come from the digital side of things myself, so when I got here I spent all of my day looking at Twitter, YouTube, Facebook and Instagram, scouring the web for interesting voices and seeing how they could relate to Skybound's 'creator first' mandate.



OPPOSITE PAGE, BOTTOM LEFT:

Darin Ross, creator of card game Superflight, and guest presenter Meg Turney host a few rounds of the fun game.

BOTTOM RIGHT: Skybound's Shawn Kirkham, VP of business development, almost gets his hands on the Image 25th Anniversary Blind Box. **THIS PAGE:** Enjoy *Walking Dead* themed cocktails in Skybound Happy Hour with hosts Bree Essrig and Nefertiti Lovelace, with talented mixologists and special guests, including Ross Marquand and Michael Traynor.



even more ambitious programming coming down the pipe. "We're talking about *The Walking Dead* being the height of zombie narrative, but it exists because there's been this deep cultural history in zombie narrative, so I want to do a

deep dive into the history of zombies in pop culture and how the show fits into that story. We want to get a little bit smart, and a little bit fun."

And with that tease, *TWDM's* time is up, it's time for the livestream. In three, two, one... •



"[TALENT INTERVIEWS] OPENS DOORS FOR US TO NOT ONLY TALK ABOUT THEIR WORK ON THE SHOW OR COMIC BUT ALSO THEIR WORK IN GENERAL. FANS GET EXCITED ABOUT THAT."

I'm also a big science nerd, so at the last San Diego Comic-Con we had the *Brunch-Of Total Destruction*, where we got three leading scientists in different fields to explain how the world would realistically end. It was a partnership

with Google and the Academy of Sciences. We were talking about the end of the world, so it was *The Walking Dead* meets the real world. It was awesome and terrifying."

Closing our conversation to get ready to livestream, Cruz teases





BRING OUT YOUR DEAD!

THE CAUSE AND EFFECTS OF REANIMATION AFTER DEATH

In keeping with *TWDM's* aim to bring our readers something a little different, this issue we've delved into the zombie plague itself, looking at what might have caused it, how it seemingly spreads, and potential ways to combat it. Epidemiology is a branch of medicine that deals with the incidence, distribution, and possible control of diseases and other factors relating to health, which seems to us to be very relevant to a post-apocalyptic world overrun by the undead. *TWDM* drafted in a specialist to tell us all about it. **WORDS:** Simon Williams



“**E**very dead body that is not exterminated becomes one of them,” says a scientist in George A Romero’s landmark horror movie *Dawn Of The Dead*. “It gets up and kills. The people it kills get up and kill!” These simple rules established by Romero’s *Dead* series generally apply to the world of *The Walking Dead*. For unknown reasons and through unknown means, any human who dies is reanimated shortly after death, unless the brain is destroyed. What rises in their place – call it a zombie, or a walker, or a roamer, or biter, or whatever else – may look the same as the person who died, but it is something quite different. It’s a slowly-decomposing automaton with a voracious appetite for living flesh.

These creatures demonstrate almost none of the physiological signs or biological processes that define being clinically alive: they do not breathe, have no heartbeat or pulse, and are unable to maintain a body temperature or heal even the slightest of tissue damage. They require none of the things that a living human needs to survive: food, water, sleep or shelter from the elements. Walkers do not appear to feel or respond to pain, and can survive terrible injuries that would kill a living person – which is useful as

they also lack any instinct for self-preservation. But neither are they technically dead, since they exhibit some degree of brain activity that enables limited function and mobility.

In *The Walking Dead*, the zombies’ unrelenting urge to attack and eat their victims has led to the deaths of millions of people, most of whom subsequently reanimate with the same homicidal appetites – an event codenamed ‘Wildfire’ by Dr Candace Jenner and her team at the CDC in Atlanta. The result is a global plague of zombies and the collapse of governments and services worldwide.

Whatever it is that causes people to reanimate after death is not something that you need to catch – everyone already has it.

AN INSIDE JOB

A common misconception about the zombies of *The Walking Dead* is that they are caused by a pathogen transmitted through another walker’s bite. As revealed at the start of season two of AMC’s *The Walking Dead*, whatever it is that causes people to reanimate after



death is not something that you need to catch – everyone already has it. In the comic, this is something that Rick is quick to work out by himself, after Chris and Julie’s botched suicide pact in issue 15 results in the two doomed lovers coming back as walkers without being bitten. The realization that Shane, shot to death by Carl in an earlier issue, will have returned too haunts Rick and compels him to go back to the camp outside Atlanta, exhume the zombie’d Shane and kill him permanently.

So, what could have caused it and where could it have come from? The most commonly suggested culprit is a pathogen, an infectious agent – for example, a virus or bacterium – that infects humans (as far as we know there has not been a case of any other species reanimating after death) and then either lies

dormant while the human host is alive or else has effects that are not noticeable in a living person. While it’s possible that a disease-causing agent, either natural or man-made, might only cause its effects after the death of its host, how likely is it that every person in *The Walking Dead* and, we assume, the world, could have been infected by this pathogen simultaneously?

Another explanation is that the zombie trait has always been there, hidden deep within our DNA. It’s been over a decade since the human genome was first fully sequenced in 2001, and thousands of coding sequences (genetic instructions for building our cells and tissues) have been identified, as have thousands more that regulate these instructions, such as telling genes when to turn on or off. However, a sizeable chunk

ROGUE'S GALLERY

SOME OF *TWDM*'S FAVORITE WALKERS FROM OVER THE YEARS...



FEATURE REANIMATION



CATCHING YOUR DEATH

It's no surprise that confusion reigns over the role of the zombie bite in the creatures' (un)life cycle. With attacks by walkers causing so many deaths, and the victims of these attacks reanimating soon after to join the ranks of the walking dead, it's understandable that *correlation* might

be mistaken for *causation*.

But whether the activation of the Wildfire switch shortly after death comes from within or without, it doesn't cause death in the first place. Zombie bites, on the other hand, *do* kill – but how?

There are two ways a person can die from a walker attack: either death due to fatal wounding –

multiple wounds or even a single bite on a vital artery leading to death by blood loss during or soon after an attack; or death due to infection transmitted during an otherwise non-fatal wounding.

In issue two, Glenn warns Rick that one bite from a walker will infect him and turn him into a walker. He's half-right. Although we have yet to fully characterize it, a zombie bite demonstrates significant toxicity, and will almost certainly lead to an infection that leads to the death of the individual. In simple

of the human genome – almost a quarter of it – remains a mystery; we have literally no idea what it does.

Is it possible that the Wildfire pathogen is not a pathogen at all, but a gene (or a gene switch) that had been lying dormant in our species' genetic blueprint for thousands of years? We're unlikely to ever discover what worldwide event triggered the previously inert Wildfire switch to suddenly flick on inside and start reanimating every recently deceased person on the planet. We can only speculate whether it was a blast of cosmic radiation from a solar flare, a change in the global climate, or even a build-up of polluting chemicals in the environment – but all of these are slightly more feasible than a mystery virus infecting the entire human population of the world at the same time.

With attacks by walkers causing so many deaths... it's understandable that *correlation* might be mistaken for *causation*.



terms, a bite from a walker kills, and then at – or shortly after – the moment of death, the Wildfire switch reanimates the victim as a walker.

Even before the Wildfire emergency, a bite from another living human puts the victim at high risk of contamination, with approximately 100 million organisms per milliliter being absorbed into the bite wound. The resulting infection causes the victim's body to release *cytokines* (molecules that transmit signals between cells) that help coordinate an immune response to fight the infection. But a walker bite causes the victim's immune system to overreact to the injury, creating what is known as a *cytokine storm*, which results in death in almost every case.

Without emergency medical assistance, survivors have attempted field amputations to remove the site of the zombie bite, but as we have seen many times in *The Walking Dead*, successful outcomes are not guaranteed.

TRACKING THE SPREAD

In the most simple terms, the dynamics of a disease outbreak can be visualized using two boxes (see Figure 1), one labeled SUSCEPTIBLE (individuals who are at risk of becoming infected by a disease) and the other labeled INFECTED (those who already have the disease and are infectious). An epidemic



A walker bite causes the victim's immune system to overreact to the injury... which results in death in almost every case.

worsens as individuals move from the susceptible population into the infected population. Without intervention, infected individuals either recover and develop immunity and move into the third box, IMMUNE, or succumb to the infection and move into the box labeled DEAD. A medical response in this scenario aims to reduce the number of individuals entering the infected population by vaccinating the susceptibles and moving them directly into the immune population.

In the Wildfire scenario (see Figure 2), since everyone already has inside them the means

Figure 1: Conventional infectious disease scenario

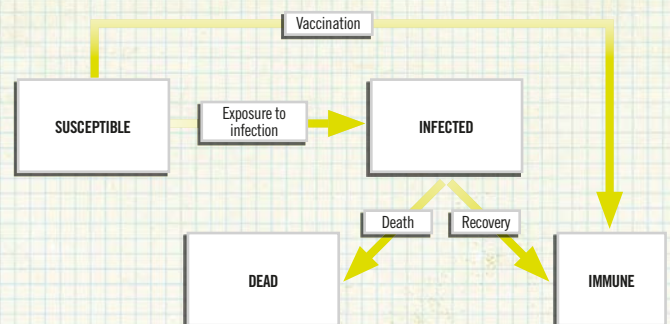
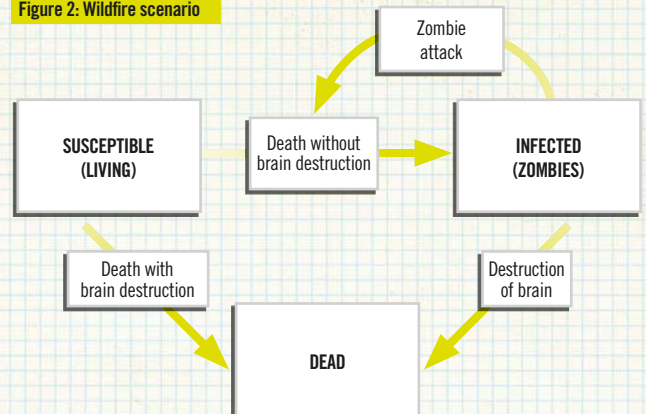


Figure 2: Wildfire scenario





to reanimate after death, the pool of susceptibles comprises all LIVING people on Earth (in the conventional scenario, we would expect a proportion of the population to be naturally immune). The infected population includes all functioning ZOMBIES. Anyone who dies with their brain intact we assume will become a walker and, therefore, increase the infected population. An unfortunate feature of Wildfire is that the zombies themselves are a major cause of death, and thus create a positive feedback loop where more zombies leads to more attacks which leads to more zombies and so on. This is without precedent, since no other disease in human history has compelled its hosts to track down and proactively infect other susceptible individuals.

Figure 2 offers two intervention points where we can reduce the number of individuals entering the infected population:

- Institute proper corpse control processes, with mandatory brain destruction as soon as possible after the moment of death;
- Reduce the number of zombies and, therefore, the number of zombie attacks.

But at this stage of the crisis, when the zombies number in the hundreds of millions, and with an ever-shrinking living population,

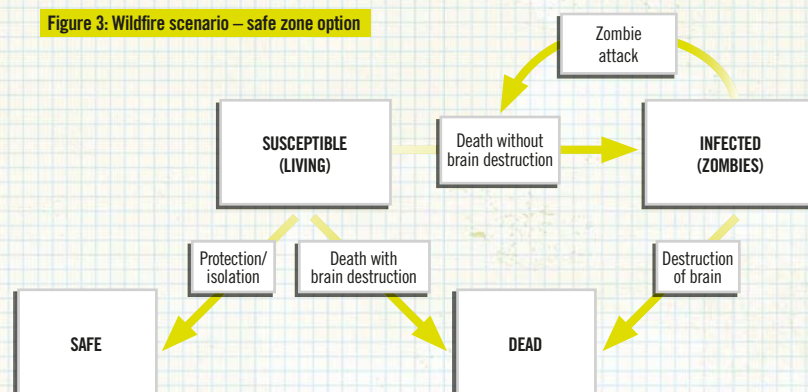
No other disease in human history has compelled its hosts to track down and proactively infect other susceptible individuals.

how realistic is a walker eradication programme? An alternative approach would be to isolate the susceptibles in a way that prevents attacks by zombies (see Figure 3), such as the construction of safe zones, and wait for the walker population to decompose to the point where they cease to be dangerous. We will see why this strategy is not quite as simple as it sounds.

STOPPING THE ROT

While the zombies that inhabit the world of *The Walking Dead* show clear signs of

Figure 3: Wildfire scenario – safe zone option





decomposition, it seems apparent that whatever reanimates the dead also somehow slows down the body's natural rate of decay. Under normal circumstances, a human body begins to decompose from the moment of death. While the speed of decay varies depending on several factors, the process is still fairly predictable, and can be split into five general stages of decomposition (you may want to put that sandwich aside for later):



Speed of decay varies, but the process is still fairly predictable and can be split into five general stages.

- **Fresh (one to two days):** The body cools to match the temperature of its surroundings; the muscles stiffen (the process called *rigor mortis*); and the blood, no longer being moved around by the heart, pools in the lower parts of the body. In this early stage, there may be little visible sign of deterioration, but at the microscopic level it's another story: the body's individual cells are breaking down, while micro-organisms that are already naturally present quickly use up all remaining oxygen, allowing other microbes that don't need oxygen – known as *anaerobic microbes* – to multiply, creating a mixture of acids and gases. The skin may separate and blister, and insects such as flies are drawn to the corpse and start to lay their eggs. We told you to put down that sandwich!
- **Bloat (two to six days):** As micro-organisms within the body continue to break down the tissues, the gases they produce cause the corpse to swell up. At this point, liquids may be forced out of the body's natural orifices: mouth, nose, and anus. The body starts to give off the distinctive scent of putrefaction, thanks to the production of the chemicals *cadaverine* and *putrescine*. As well as bloating, a body at this stage of decomposition may take on a marbled appearance due to the breakdown of hemoglobin in the blood, while the eggs laid earlier hatch and maggots begin to feed. Other insects such as beetles arrive to feed on the fly eggs and maggots.
- **Active decay (five to 11 days):** The carcass takes on a sunken and wet appearance as most of the gases are released and liquefaction of the body's tissues is well underway. The internal organs typically decompose in a particular order, starting with the intestines (where most of the naturally-occurring bacteria are found) and ending with the prostate or uterus. Maggots continue to feed, and the corpse visibly disintegrates. Liquids escaping from the body create a distinctive halo or stain around the corpse – if the body is lying on grass, these liquids will cause the grass to die. The stench of decay is at its strongest during this stage.
- **Advanced decay (10 to 24 days):** By this stage, decomposition slows dramatically. Most of the flesh has been removed, leaving little for maggots to feed on and so they leave the corpse to prepare for their transformation into adult flies. Beetles continue to eat what flesh is left.
- **Dry (24-plus days):** During the final stage of decay there is little left of the body but bones, cartilage, and perhaps some dried skin. There may only be a slight odor.



It's speculation but a walker in perfect condition at the point of reanimation in a temperate climate could remain ambulatory for up to five years.

Outside, exposed to the elements and the predations of scavenging wildlife, a body can be reduced to bones within a year – the process is even faster in hot and humid climates. In Atlanta, Georgia, and its environs, where the story of *The Walking Dead* is set, summer temperatures can hit 90°F (32°C) with 80 percent humidity, which would cause a regular dead body to decompose quickly, certainly beyond any state of effective mobility. So how is it possible that the walkers are able to remain functional, ambulatory even, years after their 'death'?

There are various theories to explain the dramatically slowed rate of decomposition. One explanation is that the Wildfire switch itself, once activated after death, has some kind of protective effect that helps preserve reanimated tissue at the cellular level, much like the immune system in a living person. Another possibility is that the very toxicity that makes their bites so dangerous to the living also causes them to repel some (but not all) of the insects that feed on dead bodies.

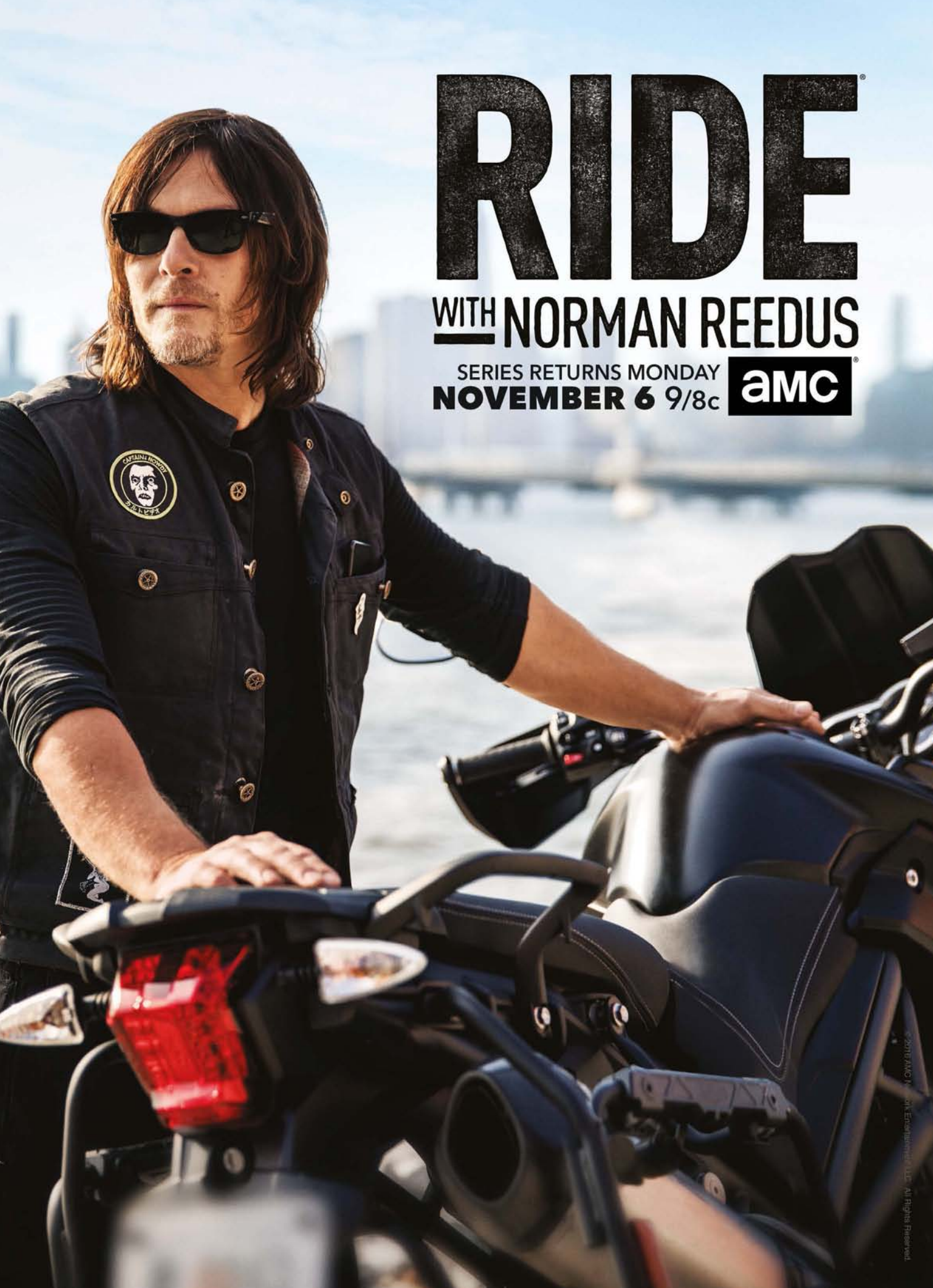
What's certain is that the zombies will not last forever. They are still decomposing, even if the rate of decay has been significantly reduced. Notice that in the earlier issues of the comic, near the start of the outbreak when the walkers are still fresh, they are typically surrounded by clouds of flies. Years later, the zombies tend to exhibit the signs of the final 'dry' stage of decomposition, and the flies are gone. Without shelter from the weather, walkers cannot maintain a body temperature and will literally freeze solid

during winter. And while a frozen walker can subsequently thaw out and regain mobility when the outdoor temperature raises again (as Rick and his group discovered to their cost at the Wiltshire Estates in issue nine), repeated freeze-thaw-freeze cycles will inevitably cause further deterioration. Every knock and scrape, as well as injuries caused by living people, will all contribute irreversible damage to a walker, bringing it closer to its eventual disintegration.

So how long could a zombie last? We can only speculate, but it is thought that a walker in perfect condition at the point of reanimation in a temperate climate could remain ambulatory for up to five years, until the muscle tissue and ligaments that are essential for movement rot away completely – and even once it has deteriorated to the point where mobility is lost, the zombie could remain active, and thus a danger to the living, for years after that (biters, anyone?).

So, in simple numerical terms, a living human's lifespan still exceeds that of a slowly-decomposing walker. However, in a world where every living human has the Wildfire switch within them, at some point the human race will become extinct and the last man or woman will die. Then, it will be walkers, not the meek, who will inherit the Earth. •

Simon Williams is a freelance writer specializing in infectious diseases and public health. He has a Bachelor of Science (B.Sc) in Microbiology and spent a year growing viruses in a laboratory at a well-known pharmaceutical company. He recommends that you always wash your hands before eating



RIDE[®]

WITH **NORMAN REEDUS**

SERIES RETURNS MONDAY
NOVEMBER 6 9/8c

amc[®]

THE REGULARS



So here it is, our final 'Regulars' welcome. We've packed as much as we could into this last helping of this section, with some wise words from YouTube superfan Kate O'Shaughnessy, a look at both a dark ('Anatomy') and a lighter ('Choice Cuts') period in the comic, and a final splash of readers' letters and art. We've also made room to include all our outstanding 'Judge, Jury & Executioner' Q&As, so you won't miss out – we highly recommend Michael Traynor's hilarious interview. It's been fun, dear readers – enjoy!

P.72

ARROW ON THE DOORPOST

Kate O'Shaughnessy looks at fandom in her column this issue.

P.74

ANATOMY OF A STORY

Analysis of *Volume 6: 'This Sorrowful Life'*.

P.80

CHOICE CUTS

Ah, bless, it's one of our favorite couples, Andrea and Dale.

P.86

BODY PARTS

86 AMC's *The Walking Dead* soundtrack

88 Skybound's *The Megabox* #4

P.90

DEAD NOTES

Our letters section, including fan art.

P.92

BRAINS TEASERS

Prove you are the best with our final fiendish quiz.

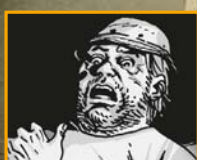
P.94

END TRAILS

'Making A Splash,' 'The Secret Diary Of A Walker,' and a triple helping of our 'Judge, Jury & Executioner' Q&A, featuring Walker Stalker's James Frazier and actors Michael Traynor and Ross Marquand.



P.74



P.80



P.95



P.97



ARROW ON THE DOORPOST

WHAT IT MEANS TO BE A FAN

YouTuber KATE O'SHAUGHNESSY is no stranger to fandoms. In her column for this issue she takes a look at how *The Walking Dead* fandom compares...

As someone who grew up in the age of the internet, I've had access to pretty much anything at just the click of a few keys. This has led to many obsessions over the years, growing up with bands, actors, and movie franchises. After being in quite a few 'fandoms,' I thought I knew the drill when I first became a follower of AMC's *The Walking Dead*. Turns out I was wrong, in the best possible way...

Because the television series is an adaptation of Robert Kirkman's comic book, a lot of *The Walking*

Dead fans have been around since long before the show even existed and simply transitioned with it when it moved to the small screen. It also had the reverse effect: a lot of people, after seeing the show, rushed out to pick up the comic. The fact you can watch *and* read the story gives fans a lot of material to enjoy, which lends itself to a massive fan base.

One thing I've found while chatting to other fans of the show is how it attracts a wide variety of viewers. People of all ages, race, and gender come together to learn what new

worrisome situations Rick Grimes and co have gotten themselves into. Despite its title and premise, you don't have to be a horror fanatic to enjoy it. Equally, you don't have to be into the zombie genre. *The Walking Dead* offers everything from romance and drama to action and thrills. Because of this, it allows more people to join its ever-growing fandom, and make many friends as they do. From fan accounts to group chats and online websites where you can meet and talk to other fans of the show and comics, *The Walking Dead* brings people together.



The level of connectivity between fan and star breaks down those previously existing barriers between viewer and celebrity, engendering even greater love from the fans.

The actors who attend conventions stand for hours to greet fans and take photos, which is amazing, but something even more incredible is observing how fans interact with each other. Internet friends, who initially started talking because of the show, finally meet for the first time in convention halls. People standing in line to meet a cast member can turn to a stranger and strike up a conversation because you both know you have at least one thing in common. There's a feeling of community and belonging, which is probably where the term '*The Walking Dead* family' came from.

I thought I knew the drill when I first became a follower of *The Walking Dead*. Turns out I was wrong, in the best possible way.

The connectivity also extends to the cast and crew. Social media is such a common place forum now, anyone can connect via a simple tweet. Many of the actors from the show are known for tweeting and following fans, which is wonderful: they work so hard to deliver a show as spectacular as *The Walking Dead* and yet still find the time to interact with their fans. This level of connectivity breaks down those previously existing barriers between viewer and celebrity, engendering even greater love from the fans to the cast and crew they respect so much.

From *The Walking Dead* phone cases and backpacks



to T-shirts and tattoos (and a great deal more merch), fans celebrate their love for

Robert Kirkman's creation in many ways. People throw viewing parties, where they

come together with friends and family to watch the newest episode, while others watch alone for that hour-long escapism from the real world. Some read ahead in the comics to try and predict the future of the show, while others deliberately avoid doing so.

I've never known a fandom like it. I couldn't love it more, because we're all in it for the same reason, we're all part of the same herd. *The Walking Dead* to us is like fresh meat to a walker. •

ANATOMY OF A STORY



THIS SORROWFUL LIFE

We return to the early-ish days of the comic for this final edition of our analytical feature, 'Anatomy of a Story,' as we examine the events that immediately followed one of the darkest episodes in the series' run. Volume Six's themes include fantasy vs reality, the importance of proper medical care, the aftershocks of human-upon-human violence, and the loss of innocence. For Rick and his survivor friends, this is indeed a sorrowful life, and yet hope remains... **WORDS:** Stuart Barr



Volume Six: 'This Sorrowful Life' is a game of two halves designed to demonstrate the stark contrast between the prison and the town of Woodbury. The first half is set in Woodbury and finds Rick Grimes, Glenn, and Michonne seizing an opportunity to escape. The action then moves to the prison for the second half of the story, as Rick and the others return to find their safe-haven overrun by walkers. The fundamental theme is community and the importance of giving members stability and security. The story also explores how the desire for safety can be manipulated into a method of control.

Volume Six sets the stage for a bloody clash. Actions on both sides make conflict between the survivors living in the prison and the inhabitants of Woodbury inevitable. In Volume Five: 'The Best Defense,' Woodbury was discovered and Rick, Michonne, and Glenn taken prisoner by its despotic leader, the Governor. To its residents, Woodbury is not just a sanctuary protected by guards and surrounded by walls, it offers near continuity with a pre-apocalypse way of life. Woodbury has shops, a sense of community and safety, and there is 'entertainment' in the evening. However, it is not self-sufficient and to maintain the illusion the Governor's soldiers pillage supplies from beyond the walls.

Life in the prison may be harsh, but it is honest... In contrast, the day-to-day existence of Woodbury residents is built on a lie.

By contrast, the prison does little to approximate the old way of life. It is a harsh, cold, concrete structure, surrounded by fences and barbed wire. But what it does offer is genuine security. It can be fortified and guarded by a small group who can become self-sufficient with the right skills. Hershel Greene has those skills; as a farmer, he can plant and cultivate crops and he can pass this knowledge on to others. Growing crops reduces the reason to venture beyond the fences, and thus diminishes the threat of the walkers.

Life in the prison may be harsh, but it is honest. Residents can see the dead outside the fences, and the stakes are quite clear. In contrast, the day-to-day existence of Woodbury residents is built on a lie. They are oblivious to the activities of the Governor, in denial, or have normalized them as the price of safety.

American Gladiator

The volume begins with Rick being treated in the Woodbury infirmary, having had his hand forcibly chopped off by the Governor in the previous chapter. Dr Stevens is interrupted by one of the gladiators from the fights the Governor lays on as the community's entertainment. The fighter needs to be patched up



The Governor follows Karl Marx's argument, interpreting 'entertainment' as the opiate of the people.

after putting on a "helluva show." The situation deteriorates when, enraged at losing teeth, another brawler enters and stabs his adversary.

The Governor is following Karl Marx's argument, here interpreting 'entertainment,' instead of religion, as an opiate of the people. By supplying a regular, entertaining distraction, he is able to keep the Woodbury residents happy (or to continue the Marx analogy, keep them sedated). Losing a fighter threatens this peace and leads to a drastic miscalculation on the Governor's part. Michonne is offered the deceased performer's spot by the Governor, who explains that the fights are staged. The walkers around the ring are a threat, but the fighters pull their punches, and choreograph their throws.

"People don't like watching guys beat the shit out of girls. I know, I don't get it either," he sardonically tells Michonne. To make it more acceptable for her to get knocked around a bit, he foolishly offers to return her trusty katana as a weapon. The Governor is a sadist, and one who derives a particular thrill from violence against women. Michonne characteristically refuses to play ball: the instant she is unleashed in the arena, she beheads her human opponent and dismembers the tethered walkers before being tackled to the ground.

The crowd is horrified. This is supposed to be good family fun. "I came here looking for some broken bones, a few missing teeth, and maybe a little blood. Not this. This was way too much," states one horrified onlooker. Whether or not it was what she planned (we think she was really just lashing out after the Governor's attack), Michonne's actions are an affront to the Governor's authority and the stability of Woodbury.



Where survival is a daily struggle, it is possible for good people to rationalize staying in a place like Woodbury if they feel they can still do some good.

The Great Escape

Not everyone in Woodbury is indifferent. Dr Stevens is a humane man who has serious misgivings about Woodbury. When the guard, Caesar Ramón Martínez, sees Rick's injury he realizes that the Governor is responsible and, together with Stevens, helps them escape. Martínez is a highly trusted and capable

IN A NUTSHELL

TITLE: 'This Sorrowful Life'

FEATURED ISSUES: #31 to 36

COLLECTION: Volume Six

SYNOPSIS: Rick (without his right hand), Michonne, and Glenn escape the maniacal clutches of the Governor with the help of Woodbury residents Dr Stevens (who is sadly bitten during the attempt), Nurse Alice Warren and perimeter guard Caesar Ramón Martínez. Before she can leave the area, Michonne tells Rick she has something to do and leaves the group, returning to Woodbury to wreak terrible vengeance upon the Governor. She is forced to flee, leaving him alive but severely wounded, and rejoins Rick and the rest so they can continue their journey back to the prison.

When they arrive they see that the prison yard has been overrun by walkers who have overwhelmed the surrounding fence by sheer numbers. Fortunately, most of the living have survived the assault and, led by Rick, they start clearing the grounds. There's a brief respite before Rick realizes Martínez can no longer be found and he concludes that the Woodbury guard has betrayed them, intent on informing the Governor of the prison's whereabouts. Rick climbs into the RV and sets off in hot pursuit. When he tracks him down, he simply runs him over. Rick returns to the prison to inform the survivors that they need to prepare for an attack by the Governor and his troops. The war for the prison is on its way...

TIDBITS:

- Issue 34, the fourth part of this story, featured a bonus mini comic strip at the back. It showed Morgan Jones and his son, Duane, celebrating Christmas just five months after the outbreak started. We learn a little more about Morgan's good character from a long speech he delivers to his son, who is too distracted by the new Gameboy his father has given him to listen. If you are looking for a happy story in *The Walking Dead*, this Christmas tale is about as close as you will get.

- The cover for issue 35, the fifth part of this story, by series artist Charlie Adlard is one of *TWDM's* favorites. It features the gaping, broken toothed and fetid mouth of a walker in glorious hues of red, pink and purple. This issue also marked the last appearance of Otis, who had been with us since issue nine.

- Bob Stookey of the comic is very different from the version we meet in AMC's TV series, played by Lawrence Gilliard Jr. For one, he's white, he's also much older and doesn't hang around very long — he's only in the comic for a few panels, spread across two issues — although his alcoholism remains a consistent trait. The comic version of Bob is fleshed out much more in the novels by Robert Kirkman and Jay Bonansinga, where he becomes a trusted ally of Lilly Caul, ultimately saving her from certain death all while suffering an (eventually fatal) heart attack.



member of the Governor's inner circle, but it appears that he has been kept ignorant of his leader's worst excesses. With his help, Rick is able to reunite with Glenn and Michonne. With Stevens and the community nurse, Alice Warren, in tow, they make their escape.

As the group is leaving, there is an awkward encounter between Stevens





and a Woodbury resident that has come to see him about her child, who has a fever. It is clear that he is conflicted between serving the people of the town and escaping the Governor's madness. In a post-apocalyptic world, where survival is a daily struggle, it is possible for good people to rationalize staying in a place like Woodbury if they feel they can still do some good. Whatever Stevens' motivations truly are, they are never explored because he is fatally bitten during the escape.

Fight And Flight

Michonne breaks away as they are about to depart, telling Rick she has something she needs to do. He doesn't try to stop her and must have an idea of what she has planned.

Michonne breaks into the Governor's home and tells him, "I didn't want this to be quick. I don't want it to be over." She then performs a brutal and protracted act of vengeance against him, torturing him with various household utensils and tools. This only comes to an end when she is interrupted by some of the Governor's henchmen, leaving him alive but without an eye, an arm, and castrated. This sequence joins the Governor's sexual assault on Michonne as one of the most graphic scenes of human-on-human violence in the comic, and it's no real surprise this did not make it into the television adaptation.

Later scenes make it clear Michonne was not entirely in her right mind when she performed the deed. After reuniting with Rick outside of Woodbury, Michonne is asked whether she killed the Governor. "Kill? Kill who? I don't know what you are talking about, Rick," is her distracted reply. It will be many volumes later before she reconciles her past, including her actions in this volume and the severe consequences of leaving the Governor alive.



Michonne's protracted act of vengeance is one of the most graphic scenes of human-on-human violence in the comic.



On the journey back to the prison, we learn a little more about Martínez. Glenn asks if he was always a soldier, he replies that he was a gym teacher. At the beginning of the outbreak, his school was converted into a safe-haven under armed protection by the National Guard. Martínez played basketball with the kids to keep them calm, but then they were overrun by zombies. Rather than fight and die, Martínez fled. "So... gym teacher turned out to be not so 'cool' in the end."

Ring Of Truth

When they arrive at the prison, Rick is shocked by what he sees. The fences have been breached and the prison yard is swarming with the dead. This is a consequence of massed walkers breaking through the fence, but thankfully the prison inhabitants have survived inside with minimal casualties (although goodbye Otis!).

After clearing out the invading walkers, cleanup crews begin burning the walker bodies. Glenn runs out to ask them not to burn any of the women until he has had a chance to look them over. The request seems a little creepy at first (especially for 'nice guy' Glenn), but we soon learn that he is hoping to find a wedding ring to propose to Maggie. Life and love must go on and, with jewelry stores long since looted, this somewhat grim way of shopping for a wedding ring must suffice.

Elsewhere, Nurse Alice gives a pregnant Lori a checkup. Despite the death of Dr Stevens during their daring escape from Woodbury, it's reassuring to know that someone with a little more human medical experience than a vet (sorry, Hershel!) will be around to deliver Lori's baby when the time comes. And Alice is more than pleased to have escaped Woodbury: "I'm happy to be here. I'm glad to help." Interestingly, without Dr Stevens or Nurse Alice, the Governor's life rests in the hands of Woodbury's town drunk (and former army medic), Bob Stookey.

Elsewhere, showing further signs of PTSD, Michonne talks to her dead boyfriend about the Governor – a worrying one-sided conversation overheard by Andrea. Meanwhile, outside in the yard, Carl asks Rick if they are safe from the walkers. Carl is still a small boy, scared and looking to his father for reassurance (another example of a favorite Kirkman theme, lost innocence). He doesn't get it: as Rick begins to reassure Carl, he realizes Martínez is gone, which sends him into a panic. With recent events having muddled his capacity to trust strangers, he automatically

assumes Martínez has run back to Woodbury to tell the Governor their location and so immediately sets off after him in the RV. After Rick leaves, Carl is upset and asks Tyreese if he thinks his dad likes him. Carl is uncertain because Rick keeps leaving him and Lori. Tyreese tells Carl (rather sternly) that everything Rick does is to keep them safe. He asks Carl if he understands and while he answers in the affirmative, it is not clear that he does.

Later, there is a short exchange between Carl and Sophia that suggests Carl is more mature than he seems; Sophia asks Carl if his father's hand will grow back, citing a book she has seen that showed a lizard regrowing a severed leg, to which Carl replies, "Some animals can do things we can't do," such as flying like birds.

Final Words

When Rick catches up with Martínez, he doesn't stop to understand his motives, he simply runs him over. The injured man tells Rick he is selfish. He claims he was returning to his old abode because the prison is more secure than Woodbury and has the space for many more inhabitants. For sure, there are good people in Woodbury and they deserve a chance to live in that same safety, but Martínez' 'benevolence' is somewhat dimmed by his covert flight, rather than asking Rick for help. There is an added resonance to Martínez' claim given recent events, but it is Rick who is in a rage (still, perhaps, furious over the loss of his hand), demanding, "Don't you know what people are capable of?!" Martínez' dying words are telling: "I'm starting... I think I'm getting... the idea."

When Rick returns to the survivors, he calls a meeting and updates the group on events in Woodbury, explaining that while Martínez did not make it back to the

Rick demands: "Don't you know what people are capable of?!" Martínez' dying words are telling: "I think I'm getting... the idea."



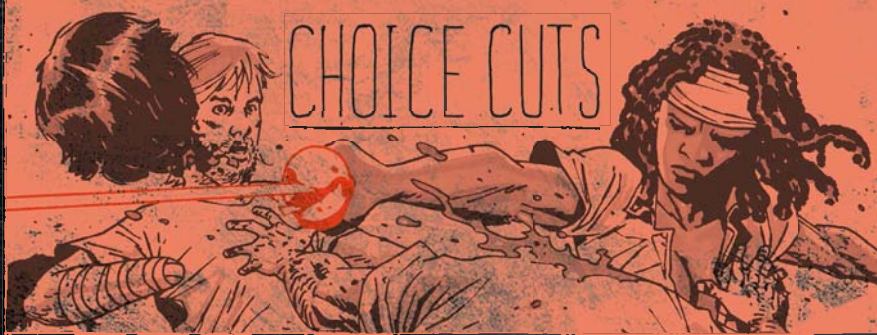
Governor, they must prepare for conflict. This continues a theme begun in *Volume Four: 'The Heart's Desire'* – faced with the barbarism of the new world, Rick told his group they must in turn become more ruthless to continue to survive. Rick and Michonne's fierce actions in *Volume Six* support this new mantra, but in responding to savagery in kind, do the survivors perpetuate an escalating cycle leading to ever greater violence?

The irony here is that the prison is supposed to be a safe-haven, but through the lengths taken to defend it, Rick may have ensured its destruction and lost the essential humanity he is so desperately trying to preserve in his son. •



FACTION PIN-UP

THE KINGDOM



ANDREA & DALE

Relationships, sweet and sour, are at the core of *The Walking Dead*. Be it a friendship or a romantic entanglement, associations between characters often inform how we perceive events. One of the sweetest relationships in the comic was between Dale and Andrea (long before she fell for Rick), first formed way back in issue two. With both characters now dead (almost 100 issues apart), it's time *TWDM* celebrated the love these two had for one another and looked at the impact of their bond upon the series. **WORDS:** Russell Cook



DALE: AGE BEFORE BEAUTY

When we first meet Dale we learn he's not long lost his wife Erma to – you guessed it – a walker. He's 68-years old and, before the undead began to get all toothsome, he and Erma were on a prolonged road trip across the country. He'd spent most of his life as a car salesman, sat behind a desk, living a pretty normal existence.

In part because of his age, but also due to his diplomatic manner, Dale becomes

something of a father figure to the group, often providing counter-arguments and caution when big decisions are in the making. He always has an opinion and, on occasion, comes across as a bit of a meddler. Perhaps one of the most important things he brings to the story, though, is his camper van or recreational vehicle (RV). It becomes iconographic of our heroes' lives during the early stages of the apocalypse.

“ON THE WAY TO ATLANTA, I FOUND AMY AND ANDREA BROKE DOWN, OUT OF GAS... GAVE THEM A RIDE.”
DALE ON HOW HE FIRST MET ANDREA



THE RELATIONSHIP: ALL'S FAIR IN LOVE AND WAR

As a couple, Andrea and Dale's relationship is central to the development of the overall story. While they are perhaps an unlikely coupling, they provide each other with a safety net. After meeting on the road, in the early days of the apocalypse, their connection, initially, is purely platonic. Dale is there for Andrea when she experiences her first and, possibly, most painful loss: the death of her sister. Having lost his wife, he is able to relate. More than that though, his experience means he's able to give her sage advice and support her when she needs it most.

This bond progresses into something more over time. They become close, and when the group stay over in Wiltshire Estates, the pair are caught taking things to the next level. In short: it's sexy time. But, this

"AT FIRST, IT WASN'T SERIOUS. AMY AND I WERE TAKING ADVANTAGE, FRANKLY. FLIRT WITH THE OLD MAN, GET TO SLEEP IN THE BIG, SAFE RV."
ANDREA ON HOW THE RELATIONSHIP STARTED



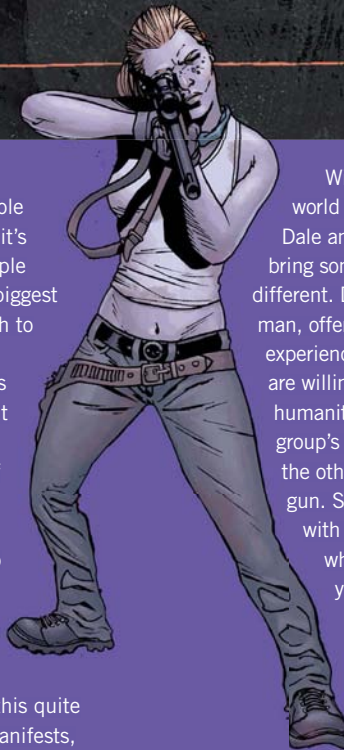
act of intimacy is about anything but lust. It's about closeness and feeling something other than misery and pain in this hurtful world. That togetherness provides each of them with comfort and a feeling of relative security.

Interestingly, many aspects of their relationship unfold like any partnership between a 25-year-old woman and a 68-year-old man might: with plenty of hiccups. Indeed, the apocalyptic context is often immaterial, with the same things that might affect them in the normal world impacting them here. For example, Dale's age plays on his mind a lot and, on a few occasions, he lets it get the better of him – such as when he is convinced Andrea would prefer to be with Tyreese instead. On a funnier note (because it sounds so domestic), Andrea becomes jealous when he mentions his dead wife's name. Classic relationship nonsense.

The only *real* disagreement they ever have is over whether to leave the group or not. On several occasions, Dale perceives it as the safest option, especially when they become foster parents to Ben and Billy. But Andrea, being the loyal soldier that she is, doesn't want to do that. Nevertheless, her love for Dale is clear, as his views ultimately do leave her with mixed feelings and uncertainty over the best course of action for her adopted family.

ROLES: A GROUP EFFORT

Everyone has their individual role in the group but, on occasion, it's the actions of two or three people working together that has the biggest impact. From issue two through to issue 66, the introduction and death of Dale, his and Andrea's relationship tees us up for what lies ahead. Their clandestine discussions set up elements of anticipation and tension, and allow us to understand what it feels like, on a human level, to deal with the end of days. A good example is when they discuss their fears with regards to the potential of a prison invasion. We witness this quite some time before it actually manifests, which in a narrative sense helps build suspense and anticipation.



With regards to the world of the story itself, Dale and Andrea each bring something quite different. Dale is a seasoned man, offering caution and experience when many others are willing to abandon their humanity for the sake of the group's safety. Andrea, on the other hand, is a trusted gun. She's often tasked with standing guard and, when there is a fight, you can be sure she'll be right there in the mix. Together, they are a stabilizing force for the group.

Dale and

Andrea also play the role of parents to several of the series' youngest folk. When Ben and Billy, and Sophia, are all orphaned, these two happily take on the task (albeit only shortly with Sophia, who eventually turns to Maggie and Glenn for care). With it, though, comes more pain and tragedy, and we, as the reader, are given an insight into how hard it would be to raise a youngster around a horde of bloodthirsty zombies and increasingly psychotic humans.



"I WAS MARRIED TO ERMA FOR ALMOST 40 YEARS. YOU CAN'T BE JEALOUS OF MY MEMORIES... I LOVE YOU ANDREA. I REALLY LOVE YOU. I SWEAR."
DALE ON ANDREA'S INSECURITIES

THEIR BEST BITS: THE DYNAMIC DUO

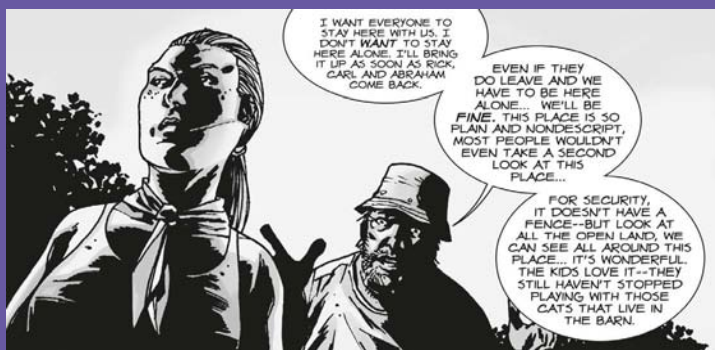
Despite all the pain, loss and misery, the pair have enjoyed *some* good moments. After all, it's they who set up the story's first base – the campsite on the edge of Atlanta. It's there where many of our heroes first come together and share experiences of the new order of things. So, in many ways, we have Dale and Andrea to thank for bringing people together.

You can also thank them for the prison – the good bits of it anyway. It's not their fault that things go all murder-y and warmonger-ish towards the end. For a good long time, certainly in terms of *The Walking Dead*, the prison proves to be a great home for our group, and a sense of some normality is restored. Some of the group start teaching, others make clothes, while farming and growing vegetables also become possible. A way of life, previously thought impossible, comes about as a result.



Their adoption of Billy and Ben is another highlight for Dale and Andrea. They derive purpose from having young lives to take care of and that purpose translates into a desire to create a better future that inevitably benefits everyone.





DEATHS: ALL GOOD THINGS...

The deaths of Billy and Ben send Dale into a spiral of despair. The pain he feels, after witnessing the deaths of both, leaves him distracted. He lowers his guard — something you can't do when there are biters around — which in turn leads to him becoming zombie food. Having already had the teeth of a walker sink into his leg (which had to be amputated), you'd think he would have been more prepared, but nope, he's bitten again, this time in the shoulder. There's no amputating that, so Dale knows this is his end.



"I WILL BE HERE WHEN YOU DIE, WITH YOU, UNTIL THE VERY END — WHETHER YOU LIKE IT OR NOT."
ANDREA TO DALE ON HIS DEATH BED

Instead of confessing to Andrea that he's going to die, he disappears into the night to cause her less pain. After running into a bunch of cannibals, he winds up back with the group, sans another leg. At least, Andrea and the rest of the group can say goodbye to the silly old fool this time. Like most things in *The Walking Dead*, one of the longest relationships in the series ends in a shroud of tragedy and suffering, with Andrea being the one to put Dale down before he begins to reanimate.

Andrea's own fate is sealed much later. Eventually overcoming Dale's death, she enters into a relationship with Rick, becoming a surrogate mom to Carl in the process, that happily lasts for several years (from issue 90 to 167). In a shocking turn of fate, Andrea is also killed by a walker bite, although this time it's Rick who stabs a knife into her brain to stop the undead from claiming her.

The beginning of Dale and Andrea's relationship, their shared experiences and both their painful deaths were all vehicles by which we learn about the way things are in *The Walking Dead*. Interestingly, they are not that different from the real world: love can lead to people doing crazy things; loyalty means sometimes having to do things you wish you didn't have to do; and loss can cause you to lose sight of who you are. But equally, what is life without love? •



FOOD FOR THOUGHT

A new recipe book and survival guide reveals how to cook up a variety of tasty treats, based on AMC's *The Walking Dead*...

PREVIEW

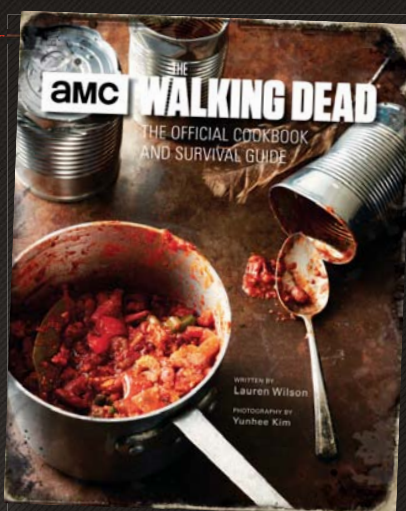
AMC'S *THE WALKING DEAD*: THE OFFICIAL COOKBOOK AND SURVIVAL GUIDE

Company: Insight Editions **Release date:** Out now

Available: insighteditions.com and other online retailers, all good bookstores
RRP: \$29.99

It's been more than a year since Insight Editions gave us its amazing pop-up book for AMC's *The Walking Dead*, so we've been waiting some time to see what they would do next. The answer is a jam-packed cookbook and survival guide, detailing the skills and recipes people will need to survive a zombie apocalypse. Its 144 pages feature all manner of recipes (both sweet and savory), all inspired by the hit show, as well as expert information on foraging, hunting, and outdoor cooking.

The book's author (and professional chef), Lauren Wilson, says: "My deepest hope for this book is that it is satisfying and fun for fans. I'm a fan myself (and one who loves to geek out), so I worked hard to make it a real treat for anyone who loves *The Walking Dead*... I created recipes for the foods we see people eating on the show, such as Carl's Chocolate Pudding. But I also created recipes inspired by situations or characters, so naturally there is a Daryl inspired Squirrel Piquante recipe, based on a classic Southern preparation for all kinds of critters."



As a special treat, here is just one of the delicious recipes featured in the book (right), plus a couple of survival tips (below). *Bon appetit!* •

SURVIVAL TIPS

Survival Caches: *You never know when the Savivors might raid your camp or community pantry, so burying essential supplies like food, water, and weapons is a great insurance policy. Just make sure you are using sturdy waterproof containers.*

Food Preservation: *When out scavenging the wasteland, be sure to keep an eye out for items such as sugar, salt, vinegar, and jars, all are essential for canning and pickling any fresh foods you might be growing. Or set up a survival cache with these supplies ahead of time.*

THE KINGDOM'S BREAKFAST COBBLER

In the Kingdom, they have cobbler at every meal, and now you can, too – that is, if King Ezekiel's trusted advisor Jerry is willing to share. Using eggs as a base and biscuits on top, you can add anything you like, limited only by what's growing in your garden and what protein you have available. This recipe makes use of simple veggies that the Kingdom would likely have on hand.

Serves: 4-6 servings
Prep Time: 20 minutes
Cook Time: 45-60 minutes, mostly inactive

Cobbler base:

2 half-inch slices slab bacon
6 eggs
¼ cup heavy cream
½ teaspoon salt
¼ teaspoon pepper
1 potato, cooked, peeled, and cubed
½ shallot, sliced
½ zucchini (aka courgette), sliced
½ red bell pepper, diced
2 sprigs of fresh thyme

Biscuits:

1 cup all-purpose flour
1 teaspoon baking powder
1 teaspoon sugar
½ teaspoon kosher salt
¼ cup butter, melted and cooled
½ cup buttermilk (reconstituted powdered buttermilk, if necessary)

If the bacon has a rind, remove it. Working lengthwise down the slice, cut off thick matchsticks. In a pan

set over a low heat, cook the bacon matchsticks slowly until most of the fat has rendered and they are crispy on all sides – about 5 to 7 minutes per side. Remove to a paper towel-lined plate or tray and let cool. When cool, chop the bacon up into cubes and set aside.

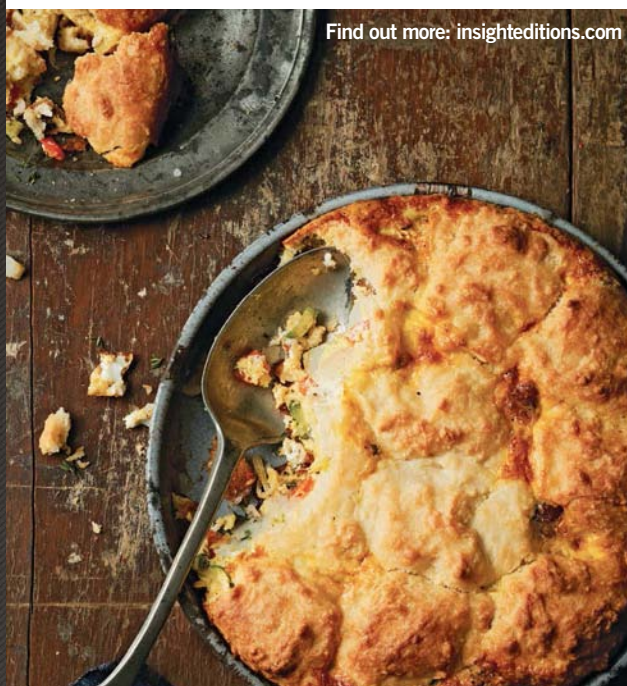
Preheat the oven to 350°F.

Beat the eggs until light and frothy. Add the cream, salt, and pepper, and whisk to combine. Mix in the vegetables and bacon, then transfer the mixture to a baking dish.

Whisk together the flour, baking powder, sugar, and salt. Fold in the melted butter and buttermilk until just combined.

Pinch pieces of the dough onto the egg mixture. Don't worry if there are bald spots. Bake until the biscuit is golden brown and cooked through, 45 to 60 minutes. Let cool and set for 20 minutes before serving. Eat!

Find out more: insighteditions.com





BODY PARTS

THE WALKING DEAD PRODUCT PREVIEWS & REVIEWS...

REVIEW

AMC's *THE WALKING DEAD* DELUXE GATEFOLD COLLECTOR'S EDITION VINYL

Channel: Lakeshore Records/
Sparks & Shadows

Released: Out now

Available: All good stockists

RRP: \$34.99 (double LP gatefold vinyl);
\$14.99 (CD & digital download)

Fans of AMC's *The Walking Dead*, and movie and television scores in general, have been clamoring for the release of composer Bear McCreary's music for the show. This is the first official original soundtrack release from Lakeshore Records and McCreary's own Sparks & Shadows label, and collects music from seasons one to seven selected by the composer himself.

McCreary's movie work includes *10 Cloverfield Lane* and *Colossal*, but it is his television scoring that has made his reputation. The composer made his mark when he was hired to score the rebooted *Battlestar Galactica* aged just 24, and has since provided scores for series as diverse as *Agents Of S.H.I.E.L.D.*, *Outlander*, and *Black Sails*. But it is *The Walking Dead* that is now McCreary's longest gig.

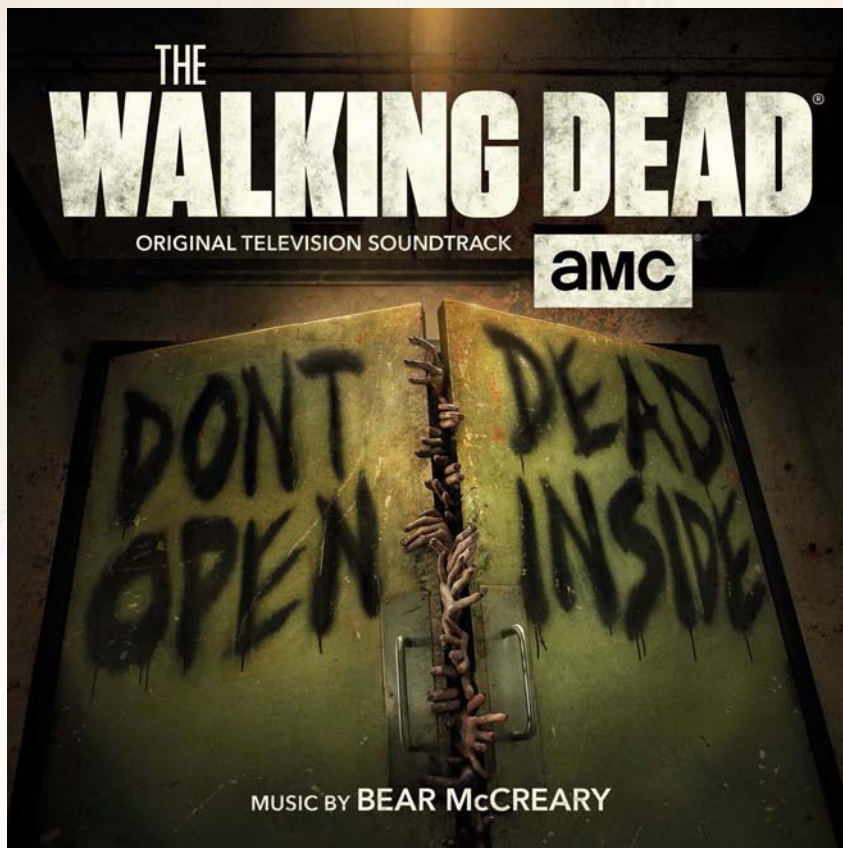
While overall small screen production values have grown over the last 20 years to rival those of wide release studio movies, the music for TV has lagged behind. The compressed production time scales and extended running times of a series often lead to scoring recycling themes and beats.

Composers such as Brian Reitzell (*Hannibal*, *American Gods*), Dave Porter (AMC's *Breaking Bad*, AMC's *Better Call Saul*, AMC's *Preacher*), and McCreary have changed this soundscape. Merging traditional and electronic instrumentation, they have brought their own musical personalities to TV.

McCreary created *The Walking Dead*'s iconic theme tune, those swirling strings that begin every episode with an anxiety inducing burst of energy. While that theme has remained a constant refrain across seven seasons, each season's score has been composed to fit the requirements of a unique story arc, giving each one an original sonic flavor. With the

introduction of new characters, particularly villains such as the Governor and Negan, McCreary has also produced memorable character themes, many of which are featured on this release (see box out for full track listing).

The consistent backbeat running under and through every season's music is achieved by mixing traditional horror score elements with ambient electronics and American folk influences. The combination of electronics and strings makes the music feel like it is coming from a place that is both contemporary and rooted in the past. The musical landscape of *The Walking Dead* is almost as much a Western as it is a horror.



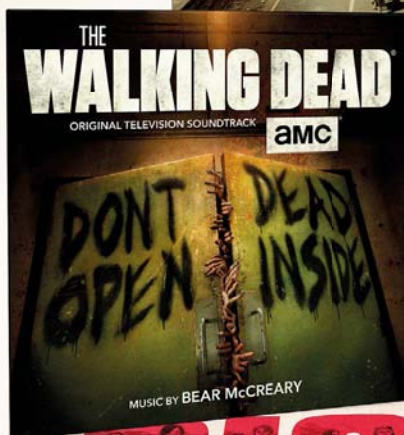
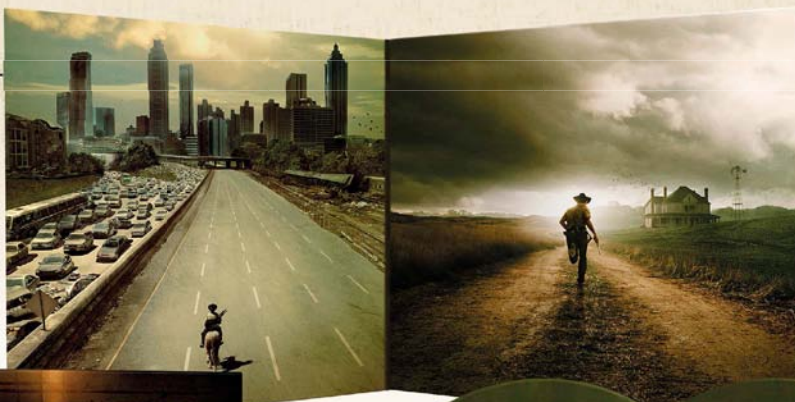
FULL TRACK LISTING

Disc One

1. Theme From *The Walking Dead*
2. Rick's Despair
3. Glenn's Wheels
4. Lord Of The Vatos
5. Bag Of Guns
6. Message To Morgan
7. Herd On The Highway
8. Sophia
9. Coalescence
10. Eulogy
11. Carl
12. Farm Invasion
13. Beside The Dying Fire

Disc Two

1. C-Section
2. The Governor
3. Bye, Baby Bunting
4. A Return To Compassion
5. The Badge
6. Welcome To The Tombs
7. Reconciliation
8. Three Questions
9. Negan
10. The Day Will Come



From the initial season one score, McCreary increased the scope for season two, introducing more strings to expand the show's sonic palate. Season three introduced the Governor, for whom a pulsing electronic theme was developed. On his own blog, the composer indicates that his intention was for the Governor to have a sound of his own, one that would disappear with his demise. However, the introduction of more

aggressive electronic tones suggested a new objective.

In seasons four through five, McCreary pushed the score in a more electronic direction. Traditional instrumentation was still present, but the polarity had been reversed, pushing them more into the background.

The music was harsher, befitting the grim tone of those seasons, which saw the fall of the prison, the survivors scattered, and then the horrors of Terminus.

Season six brought back a sense of hope with life in the relative safety of Alexandria. This was reflected again in the music as McCreary reintroduced strings and guitar. With season six's fractured timeline – moving between past and present – the score became, ahem, instrumental in stitching the story together with threads of melody and tone.

The shocking opening episode of season seven showcased some of McCreary's most moving work on the show. For much of the episode, the sparse score is agonizing.

When Negan's bat swings, it becomes a piano-led elegy, stretching the terrible moment out but also marking the passing of two of the show's beloved characters.

Released in all formats, avid collectors will be looking to rip into the deluxe vinyl special edition, with gatefold sleeve, printed disc sleeves (featuring iconic key art from across the series), 140g multi-colored vinyl, a pull-out 'Rise Up' poster, and liner notes from Bear McCreary. It's a true collector's item. •

REVIEW: Stuart Barr

Read Bear McCreary's blog:
www.bearmccreary.com



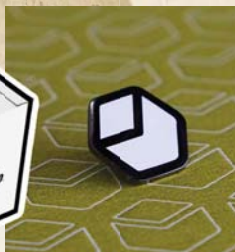
PREVIEW

THE MEGABOX #4

Company: Skybound

Released: Available now

RRP: US – quarterly \$57.99, annual \$211.96; International – quarterly \$69.99, annual \$259.96 (all costs include shipping and handling)



If you have been reading *TWDM* since December 2016 you will almost certainly have seen us mention Skybound's The MegaBox offer within these pages. But we've never really gone into what The Megabox is in any depth. So, here goes...

At its core, The MegaBox is a 'mystery box' subscription service, much like other similar subs offers currently out there that provide cool genre loot to collectors. The point of difference here is that all the contents are exclusive to The MegaBox and have been specially chosen by Skybound's in-house team of designers, creators, and collectors. As it says on the website, "Our goal is for each MegaBox to be filled with items we'd want to collect ourselves."

Each box is shipped quarterly and features an exclusive five-inch action figure from McFarlane Toys, as well as an exclusive comic book, a T-shirt, an enamel pin, and other mystery items.



The Walking Dead has featured prominently in each of the previous three MegaBoxes, and this fourth edition will not disappoint fans of the zombie drama either. Let's talk comics first – after all, that's where Skybound has its roots. This package includes three: issue 171 of *The Walking Dead*; issue one of *Gasolina*; and issue one of *Slots*. All three have special variant covers – as you can see from the pic – which are only available in The MegaBox, making them extra collectible.

As fans will know, issue 171 marks the introduction of the Princess of Pittsburgh, aka Juanita Sanchez, who has been

an entertaining and effusive addition to Michonne's scouting crew. Meanwhile, *Gasolina* is the debut title by Sean Mackiewicz, with art by Niko Walter and Mat Lopes. As *The Walking Dead*'s editor, fans will know Sean's wicked sense of humor well from the 'Letter Hacks' section, which runs throughout this new title. As for *Slots*, this is the new title from comic veteran Dan Panosian, whose other work includes *Witchblade*, *Spawn*, *Savage Dragon*, and many more.

The next most exciting item in The MegaBox #4 is the exclusive McFarlane Toys action figure. As long-time readers of *TWDM* will know, we're huge fans of McFarlane Toys over here and so we've been jealous of the exclusive five-inch action figures that have featured in each of the MegaBoxes so far. The third instalment's figure was of Paul 'Jesus' Monroe, designed to match the Shiva Force range launched at SDCC earlier this year, and here you will get your hands on Dwight, also modelling full Shiva Force garb. We know

we're biased, but this figure is just too cool for school!

The largest item in The MegaBox #4 is a T-shirt, sporting 'TWD' in bold white and orange letters on its black cotton background. And rounding out the box are two enamel pin badges, one deliciously shaped like Lucille and one featuring the MegaBox logo.

There's no doubting that signing up to The MegaBox is a big financial commitment, but with Skybound guaranteeing that the value of the specially curated contents of each box will always outstrip the cost of buying the items individually, the decision on whether to sign up or not seems like a no-brainer if you are a feverish collector of exclusives. There's currently an offer on the website too, giving 10 percent off your first purchase if you sign up for a year (four boxes), which might lessen the blow for those on tighter budgets. •

Find out more about The MegaBox:
www.themegabox.com

THE GRAPEFUL DEAD

A new range of specially selected and themed wines will make watching season eight of AMC's *The Walking Dead* even more delicious...



PREVIEW

AMC'S THE WALKING DEAD LIMITED RUN WINE COLLECTION

Company: Lot 18.com **Launch date:** Out now

Available: www.Lot18.com/TheWalkingDead

RRP: \$22 per bottle, volume discounts available

one in turn: "Petite Sirah is typically used as a blend, so we saw it as an underdog variety because it's not commonly on its own. Even though Rick works well in a group, he is a leader and can stand on his own. Like Rick, this grape is a real crowd pleaser, and although Rick is less intimidating than some of the more macho people on the show, he never lets you down. This wine is very bold but is well-structured and has great balance. It's a hero wine."

As for Daryl's Cab, Butler states: "It's just a classic. It pairs really well with gamy meats and has a dried herb taste on the end of it, which seemed to go well with Daryl's hunter-gatherer nature. It's rugged but very reliable, with nice savory nuances in the mid palate. Daryl's the soft-spoken,

loyal hero – he doesn't need an introduction or to put on a big show, he just gets stuff done."

The choice for Negan is perhaps the most interesting: a blend of 73 percent Merlot, 18 percent Zinfandel and nine percent Petite Sirah (a little bit of Rick in there, notably). "It's been aged for three months in used bourbon barrels," says Butler. "It makes this a really unique red, giving it a kick in the mouth... There's something compelling and different about it, with its seductive dark chocolate and vanilla notes. Negan is one of the most compelling characters I've seen on TV in a long time; he seems evil but at the same time he's very seductive. This is definitely a wine with an ego – it's more flamboyant and less straightforward than the other two, but it's still very bold. It seemed like the perfect fit."

Uniquely and beautifully packaged, these limited run wines will be in short supply – only 2,500 cases per variety – and are (sadly) only available to US inhabitants. But if this run is successful, Lot18.com hopes to add a second run, expand into brick and mortar stores, and add new characters to the range.

"We think these will go fast," says Butler. "Hopefully, we'll come out with new editions. We'd love to do Michonne, the Governor, and Lori." •

Watching your favorite TV series with a glass of wine in hand will be a familiar scene for many adults – especially those who need to be emboldened while feasting on scarier shows. So it's about time that AMC joined forces with a licensed winery to produce a special range of wines based on its biggest series, *The Walking Dead*. Three reds were launched in late October, all 2016 wines, all vinted and bottled in and around Napa, California, and each one themed around a memorable character.

Online wine seller and licensed winery Lot18.com is the company responsible for these three bold reds, which are the Rick Grimes California Petite Sirah, the

Daryl Dixon California Cabernet Sauvignon, and the Negan California Red Wine Blend. The wines have been specifically chosen to best represent the characters, as Brent Butler, Lot18.com's senior director, head of procurement & special projects, says: "We've taken it very seriously. We spent a lot of time and effort matching the wines to the characters. We not only want the wines to taste great but we also want them to feel very authentic... All three seemed like big, bold American red wines to us, so this first round of wines is all domestic."

The connection between red wine and character goes much deeper than a mere resemblance to the color of blood. Butler explains each



DEAD NOTES

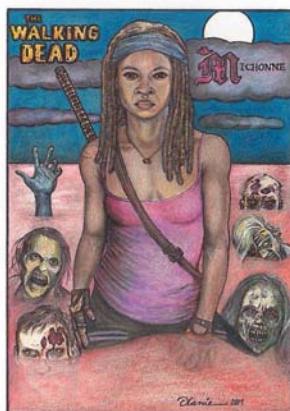
How's everyone at TWDM? Thank you so much for reading my letter! I think this is the fifth one that I've sent to you. I also hope that you like all of my artwork that I've drawn for you, too.

Unfortunately, I don't have *The Haynes Zombie Survival Manual* that was featured in an ad in TWDM#16, but I was wondering if any of my following observations might appear in it:

- **Observation One:** I've noticed that the people who have just turned into walkers, who still have their limbs intact and whose flesh has yet to rot, are the ones that move really fast. Such as in the episodes 'Bloodletting' and 'Save The Last One,' when Shane and Otis are being chased into the high school and before Otis dies.
- **Observation Two:** The walkers that are decomposing move really slowly. You can easily push them over, such as Rick and his group do in 'Them,' when they were desperately searching for food and water.
- **Observation Three:** The walkers that are rotting are squishy enough that you can rip into them with your bare hands in case you don't have a weapon. We see this in 'Conquer,' when Rick fought the walker that was on top of him, which got into the community because Father Gabriel left the front gate open.
- **Observation Four:** The walkers in smaller groups seem to have trouble figuring things out, such as in the episode 'Try,' when Enid threw



▲ ▼ Olanie G



the egg timer into the woods. When it went off, the walkers just stood and stared at it, while Enid and Carl escaped.

- **Observation 5:** The walkers in larger groups can figure some things out. In 'Guts,' a walker used a brick to break through the store glass door.

So, what do you think of my observations?

I also wondered about the group from the episode, 'Vatos.' Their leader, Guillermo, still has half of the bag of guns that Rick gave him. I would think by now, sadly, all of the elderly people he and his group were taking care of have probably

already passed away. So, there's nothing keeping Guillermo and his group from leaving and traveling. Do you think that they could reappear in future episodes of the show? They're very tough and maybe could join Rick and his group to fight Negan. Also, could Luis Morales and his family, who left for Birmingham to search for the rest of their relatives in the episode 'Wildfire,' possibly find their way back to Rick again somehow?

I noticed they have stopped showing reruns of AMC's *The Walking Dead* in syndication. I loved watching all of the old episodes from seasons one to five (even though they were edited versions). Do you know if they will bring them back?

I'm currently awaiting season eight and I know it won't disappoint. I'm looking forward to many more years of both *The Walking Dead* series and graphic novels.

Olanie G, Houston, Texas

Thank you for writing in again, Olanie. As you may have read, this is the last issue of TWDM (boo-hoo!) but the TV shows and comic will be around for many years to come. You also get the dubious honor of being the first, last and only reader's letter to feature in the final issue of the magazine. Lucky you!

First, answering your question about syndicated broadcast of the series, it looks like MyNetworkTV has dropped AMC's *The Walking Dead* (along with *The Closer*

DRAWN OF THE DEAD



▲ ▼ Angela Pritchard

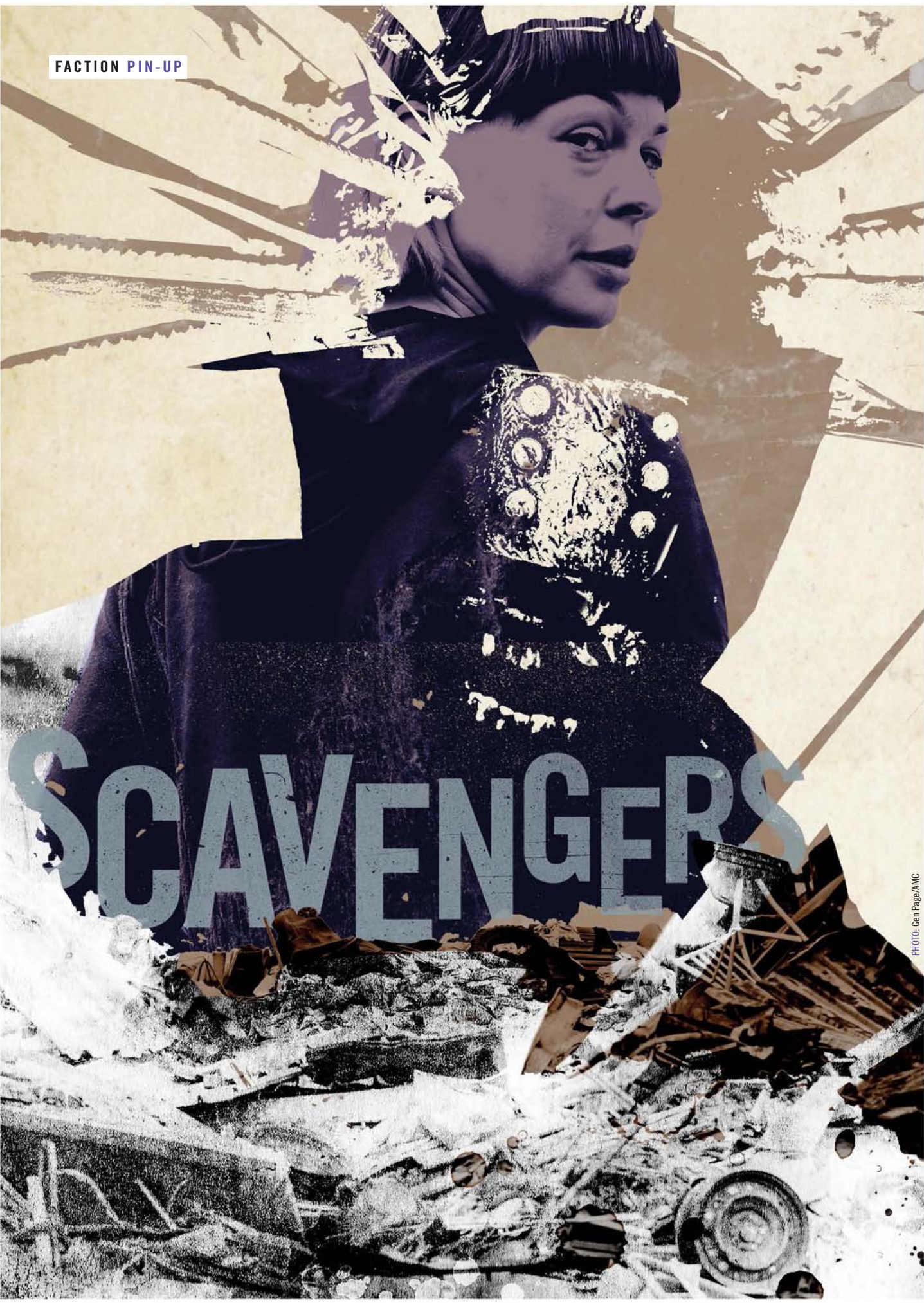


and *The Mentalist*) in favor of *The X-Files*, *American Ninja Warrior*, and/or *Marvel's Agents of S.H.I.E.L.D.* for now. Unfortunately, there's no way of knowing when or if it will return to the platform. However, may we suggest you get your hands on the Blu-rays – they are much better quality and come with bonus features (and they are uncut)!

Second, we think your observations are spot on about the walkers – you really know your source material. We hope you liked our special 'Reanimating The Dead' feature and mini-episode guide this issue.

Finally, as for your other questions, the answer is really, 'You never know.' We like to think that Guillermo and his old age pensioners and Luis Morales and his family are all still alive and well and surviving out there. But, this is *The Walking Dead*, there are few happy endings, so you know what that means... •

FACTION PIN-UP



SCAVENGERS

PHOTO: Gen Page/AMC

BRAINS TEASERS



Here's a final helping of the *TWDM* quiz for you to sink your teeth into. See if you can answer all of the below brainteasers in as fast a time as possible. Take it on yourself or challenge your friends and family. Remember though, this is just for fun – no prizes for getting them all correct, apart from the knowledge that you really know your stuff when it comes to *The Walking Dead*. Answers at the bottom of the page...

BRAIN FREEZER

- ◆ Name all episodes of seasons five and six (*TWDM*'s favorites) in the quickest time possible. A point for each one you, ahem, can 'Remember.'

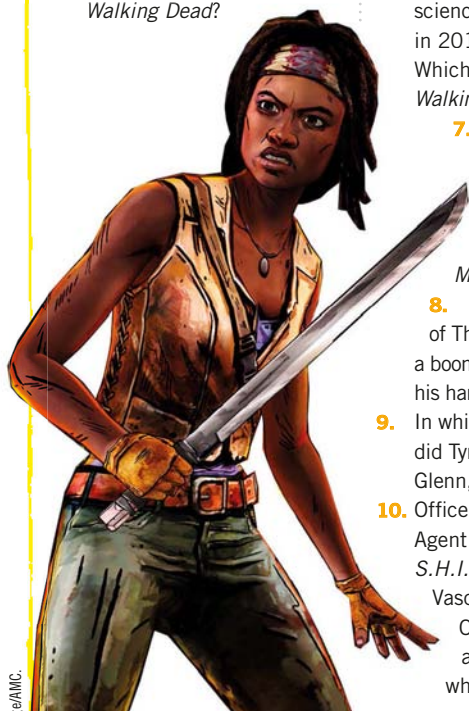
EASY

- Who has been the comic's regular greyscale colorist since issue six?
- Which company developed *The Walking Dead: March To War* mobile game?
- Who links TV shows *The Wire*, *Oz*, and *Teen Wolf* with AMC's *The Walking Dead*?
- Pollyanna McIntosh (pictured right) was born in the United Kingdom. But which country: England, Wales, Scotland, or Northern Ireland?
- Who composes the music for AMC's *Fear The Walking Dead*?



MEDIUM

- Greg Nicotero directed a science fiction TV movie in 2014 called *Galyntine*. Which star of *Fear The Walking Dead* was its lead?
- What are the names of Michonne's children, as revealed in the Telltale game, *Michonne* (left)?
- Which burly inhabitant of The Kingdom used to be a boom operator before trying his hand at acting?
- In which issues of the comic did Tyreese, Lori, Dale, Glenn, and Andrea die?
- Officer Nunez (*Outcast*), Agent Piper (*Agents Of S.H.I.E.L.D.*), Agent Vasquez (*Supergirl*), and Oceanside's Beatrice are all played by which actor?



TRICKY

Name these characters...

11.



12.



13.



14.



15.



ANSWERS GIVEN BELOW:

1. Cliff Rathburn 2. Disruptor Beam 3. Seth Gilliam (aka Father Gabriel) 4. Scotland 5. Alycia Debnam-Carey 6. Paul Haslinger 7. Rachel (Mimi Kirkland) 8. Cooper Andrews (aka Jerry) 9. 46, 48, 66, 100, 167 10. Brana Venskus 11. Lilly (Audrey Marie Anderson) 12. Jim (Andrew Rothenberg) 13. Randall (Michael Zegen) 14. Zach (Kyle Gallner) 15. Rachel (Mimi Kirkland) BRAINS FREEZER: Season Five: 'No Sanctuary', 'Strangers', 'Four Walls And A Roof', 'Slabtown', 'Self Help', 'Consumed', 'Crossed', 'Coda', 'What Happened And What's Going On', 'Them', 'The Distance', 'Remember', 'Forget', 'Spend', 'Try', 'Conquer', 'Season Six: 'First Time Again', 'JSS', 'Thank You', 'Here's Not Here', 'Now', 'Always Accountable', 'Heads Up', 'Start To Finish', 'No Way Out', 'The Next World', 'Knots Untie', 'The Same Boat', 'Twice As Far', 'East', and 'Last Day On Earth'. PHEW!



SKYBOUND INSIDER

Join the **Skybound Insider** program and get updates on all of Skybound's great content including **The Walking Dead**.

- Get a **monthly** newsletter
- **Invites** to members-only events
- **Sneak peeks** of new comics
- **Discounts** on merchandise at the Skybound and Walking Dead online stores.

Membership is **free** and it only takes a minute to sign up.

BECOME A SKYBOUND INSIDER TODAY!

insider.skybound.com

JAMES FRAZIER

JUDGE, JURY & EXECUTIONER

James Frazier is not someone you would know from watching AMC's *The Walking Dead* or reading Robert Kirkman's comic, but nonetheless his prominence and influence in the world of the franchise, especially in terms of its fandom, is ever growing. You see, former attorney Frazier now owns and operates Walker Stalker Con.

Initially born out of a fan podcast that Frazier and his friend, Eric Nordhoff, hosted, Walker Stalker has grown exponentially since its humble beginnings: the first convention in 2013 was crowd funded through Kickstarter. It is now the premier event when it comes to *The Walking Dead* conventions, with the main cast (and many other stars) attending the 10 weekend-long cons held throughout the year. The host of many of Walker Stalker's guest panels, Frazier is used to asking the questions, but this time he's in the hot seat for the first of three quick-fire 'Judge, Jury & Executioner' Q&As. **INTERVIEW:** Toby Weidmann

What's your idea of perfect happiness?
No responsibilities, no stress, and a nice day with my wife and kids.

Is the glass half empty or half full?
The glass is always half full. A lot of the reason why Walker Stalker keeps going is I'm always trying to find the positive in everything we do.



What's your fondest memory of working with *The Walking Dead* franchise to date?

First year, first convention, this probably nine-year-old boy brings in a picture of Andrew Lincoln out of a magazine for Andrew to sign. It was around an inch square in size; he didn't know Andrew would have photos of himself. He presented it with such tenderness and then started to tear up. He had everyone in the room crying. Andy brought him around and sat him on his lap and hugged him. They had this amazing moment and that was when I knew this is exactly why we want to do [Walker Stalker].

It's the story I always go to when I say we always need to make moments for people. We tell our volunteers that at every convention: "Do something out of the ordinary today. Make them remember it. Do something special." As long as we keep doing that, success will follow.

What items do you always carry with you?

My wallet. My phone. I used to have a lucky penny, but it's gone. I'd had it for

years. Thankfully, everything seems to be going OK.

What's your personal motto?

Christ first, my family second, and to treat others with love and without judgment.

What is the first item on your shopping list?

If I get to go shopping and my wife isn't doing it, it's probably a jar of peanut butter.

And what's your luxury item?

A good bottle of bourbon.

Who has been the biggest influence on your life?

Three people. As a child, it was my grandfather. As a teenager, it was a guy named Vince, who kind of got me on the right path and out of trouble – stupid teenage stuff. As an adult, it's my wife. Danielle keeps me grounded and reminds me of what's important.

What's your favorite tippie/drink?

If it's just me, it's bourbon, neat. If I'm out and about, I love a good Old Fashioned.

When was the last time you were naked in public?

(Laughs) It was my bachelor party.

OK, we won't ask for more details on that. What's the best name for a teddy bear?

Right now, my son has a bear called Lotso, which I think is from *Toy Story 3*. So, I'll go with that.

Just so we know, what did you do last summer?

(Laughs) Let's see, last summer... You know what, we didn't do anything last summer. We put in a pool, so we didn't go anywhere. So, I was at home. And I have witnesses!

How long is a piece of string?

Oh man, I don't know... [He holds his hands out] That long!

How far is too far?

I have this problem. I lack a filter. 'Too far' for me is when I can make a grown man either cry or call me to tell me I've overstepped my bounds and I need to just stop. I have a terrible habit of just jabbing people. Too far is when I think you can really hurt someone's feelings.

Pirates or ninjas?

As a kid, I was all about pirates.

A time machine or a spaceship?

I'm all for the fact that everything was meant to happen to get you where you are, so I'll go spaceship.

Robert Kirkman – genius or madman?

I think you have to be a little bit of both to write some of the stuff he writes. I'm gonna go madman, because some of the stuff this year in the comic book has been... I mean, Lydia licking Carl's eye socket – you have to be a madman, right?

Have you lied at all during this interview?

No. That was fun. •

JUDGE, JURY & EXECUTIONER

MICHAEL TRAYNOR



His stint on AMC's *The Walking Dead* might not have lasted long (only eight episodes indeed), but Michael Traynor's time on the series, as Alexandria resident Nicholas, was certainly eventful. His cowardly actions directly led to the death of Noah (Tyler James Williams) and he also attempted to murder Glenn (Steven Yuen) in cold blood. It was only after the latter that Nicholas earned a little bit of redemption, before eventually blowing his brains out so dramatically in season six's 'Thank You.'

Perhaps it is no surprise to discover that in real life Traynor is nothing like Nicholas. Indeed, you'd be hard put to find a more dramatic difference between real and fantasy: Traynor is a wonderfully upbeat, extremely quick-witted, and very funny bundle of energy, as any fan who has met him at conventions will attest. Our silly Q&A with him provided the ideal platform to showcase his wonderful comedic talent (it probably doesn't come across in print, but we were in stitches throughout this interview). **INTERVIEW:** Toby Weidmann

What items do you always carry with you?

A pen and at least 40 dollars in cash.

What's your personal motto?

F**k mottos, live hard!

What is the first item on your shopping list?

Toilet paper.

And what's your luxury item?

Nice toilet paper.

So what is your idea of perfect happiness?

All the Costco pizza you can eat and great sex.

Is the glass half empty or half full?

I'd say, what's in the glass and can I have another?

What's your fondest memory of working on AMC's *The Walking Dead* to date?

The camaraderie on set. Every day, 110 percent.

Who has been the biggest influence on your life?

That's a great question. Wow! Mike Nichols was a teacher of mine. I think being exposed to seeing how his mind worked really helped shape a lot of the way I try to approach art. So, I'll give it to Mike.

If you weren't an actor, what would you like to be?

Somebody who wanted to be an actor.

When was the last time you were star-struck?

That's another great question. In our industry, we're taught not to do star-struck. So... meeting Bono.

When was the last time you were naked in public?

During this interview. *[We should point out that we definitely were not naked during this interview. Or were we? — ed.]*

What's your biggest phobia?

Spiders.

What's the best name for a teddy bear?

Killer Cuddles.

Just so we know, what did you do last summer?

[Laughs] A bunch of Walker Stalker events, eating lots of Costco pizza, and having great sex.

How long is a piece of string?

As long as the piece of string needs to be to get you where you want to go.

How far is too far?

Wherever I am. I'm too far.

Pirates or ninjas?

Pirates.

A time machine or a spaceship?

Spaceship.

A *Midsummer Night's Dream* or *Hamlet*?

Oh, *Midsummer*.

Robert Kirkman — genius or madman?

A little of both.

Finally, have you lied at all during this interview?

A little of both. *[Laughs]* That was really great! •

MAKING A SPLASH

One of the highlights of Charlie Adlard's artwork is his tremendous splash panels (aka full-page or double-page illustrations). Although he uses these splash panels relatively sparingly, when he does do them they are strikingly memorable. Here, *TWDM* looks at our choice of one of his most impactful splashes of the series.

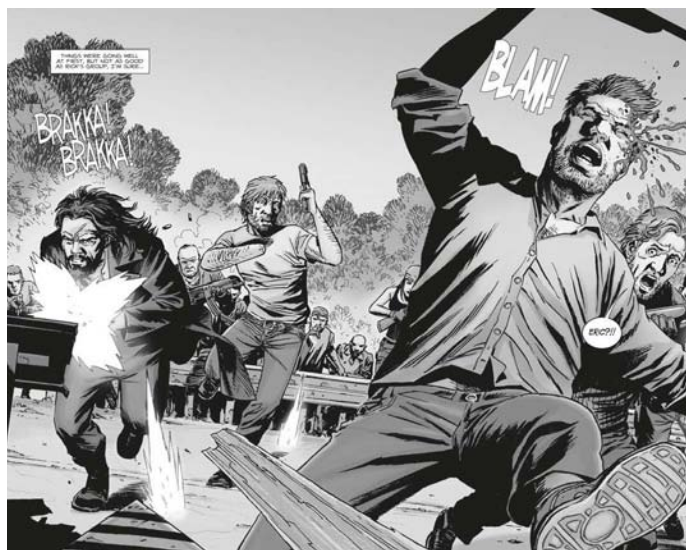
WORDS: Dan Auty

HOW DID WE GET HERE?

This splash appears in issue 118. Rick and his team have made a plan to attack a series of Savior outposts. This is one of the main issues of contention with Gregory, who believes that Rick's more aggressive stance towards Negan will bring an end to the fragile peace between the Hilltop and the Savivors. Nevertheless, Rick has gathered his group and has started chipping away at Negan's defences.

WHAT'S THE SCENE?

We are taken straight into the heat of the battle between the Savivors and Rick's group. Eric is in the foreground,



taking a bullet directly to the head. Aaron and Rick stand behind him, both shocked to see Eric's fate. Paul, meanwhile,

charges forward, gun blazing. The rest of Rick's men bring up the rear, bullets dancing all around them.

THE HEAT OF BATTLE

Many of *The Walking Dead's* best splashes achieve their impact by working in contrast to the scene that has directly preceded them. In this case, we cut from a scene of Carl and Michonne walking through Alexandria, as Michonne explains Rick's mission to his son, straight into a brutal image of Eric getting cut down. Eric has been in the comic for 60 issues, but there is no build up or farewell. He's just another casualty in the war with Negan.

WISE WORDS

This scene is given extra irony by the beginning of an internal monologue from Ezekiel, which spans the rest of the issue. Ezekiel speculates that things were going well for Rick's group. But as the splash shows, the reality is very different. It's a classic *Walking Dead* action scene, that starkly shows the true emotional impact of this conflict. •

THE SECRET DIARY OF A WALKER

It's not easy being a zombie in *The Walking Dead* world, as our week in the life/death of an undead walker reveals. Diary entries transcribed by **Stuart Barr**.



Monday

One of the things I don't miss since my transition is clickbait, bro. I was always being suckered into such articles as '99 percent of people can't name these brands of lard' and '21 film stars that look a little bit older than they did 10 years ago.' I heard some mouth-breathers complaining about wifi access a little while back, so we ate them.

Tuesday

Still thinking about clickbait. Only the collapse of civilization has saved us

from 'Man tries to hug a walker – you won't believe what happens next,' and '10 surprising facts about walkers you probably don't know,' you know, bro?

Wednesday

Top of the list of things the living don't get about the undead is that we don't flock towards noises just to look for tasty meat, we are also looking to PAR-TAY! I've got my favorite black tee on and my

sneaks are ready to dance, bro. Just saw a group heading off into the middle of nowhere. To my addled brain, that can only mean one thing: it's a RAVE, bro! Yeeaaaaah, boooiii! It will probably be less Burning Man and more Rotting Corpse though.



Thursday

Well, this is different – the venue is a prison. There are stupid mouth-breathers inside and they won't open the gates. But a fence won't stop us true party goers, yo. It's a free concert from now on, brothers and sisters, and the walker next to you is family. We're gonna fight for our right to party, bro!

Friday

Daaaang! This is the worst fest I've been to since Fyre. No music, no kegs, and the BBQ has run indoors. Wait! I hear a car coming. Bro – maybe this is the sound system... finally. Where the hell have you guys b... WRAMM! •



JUDGE, JURY & EXECUTIONER

**ROSS
MARQUAND**

It's hard not to like Aaron, possibly the most level-headed character in AMC's *The Walking Dead*. Not only does he have a heart of gold and always looks for the good in others, but he also has a steely determination and keen intelligence that will serve him and his allies well in the brutal war with Negan and his troops this season.

As with the rest of the show's talented cast, it is testament to the acting skills of Ross Marquand that his character is so fully formed and believable. Marquand also has a talent for mimicry — check out some of his wonderful impressions of other actors on YouTube — and a wonderful sense of humor, as *TWDM* learned first-hand while sailing the high seas with the actor on the Walker Stalker Cruise. We also had the opportunity to sit down with Marquand and quiz him about life, the universe, and salsa.

INTERVIEW: Toby Weidmann

What's your idea of perfect happiness?

Laying on the beach in Ilha Grande, in Brazil.

Is the glass half empty or half full?

Half full.

What's your fondest memory of working on AMC's *The Walking Dead* to date?

Sitting on top of the houseboat with Andy [Lincoln] for 20 minutes between set-ups [for 'Hearts Still Beating'], and just shooting the shit. It was a surreal moment because we were having this



lovely heart-to-heart as men, nothing to do with the show, talking about love and life, and there were these dead bodies and body parts just floating around us as far as you could see. (Laughs)

What items do you always carry with you?

My grandfather's watch. A precious stone made of a special kind of quartz.

What's your personal motto?

It's a motto from the Manx people, the Isle of Man. They have the triskelion on their flag, the three legs, and their motto, which I've adopted, is 'Whichever way you shall have thrown me, I shall stand.' [*Quocunque jeceris stabit* — ed.]

What is the first item on your shopping list?

Salsa.

And what's your luxury item?

Really good salsa.

Who has been the biggest influence on your life?

Everyone.

What's your biggest phobia?

Committing to the wrong person.

When was the last time you were star-struck?

Oh! Hmm... oh, I know. I met Sam Jones from *Flash Gordon* at a convention

awhile back. I've met a lot of people over the years but I've never been so dumbfounded or out-of-my-mind geeking out as I was with Sam Jones. *Flash Gordon* is one of my favorite films of all time.

What's your favorite tipple/drink?

Ginger beer.

When was the last time you were naked in public?

I'll tell you tomorrow.

What's the best name for a teddy bear?

Ronald.

If you weren't an actor, what would you like to be?

An architect.

Just so we know, what did you do last summer?

Is that a movie reference? (Laughs) I worked on *The Walking Dead*.

How long is a piece of string?

As long as you want it to be.

How far is too far?

Not enough.

Pirates or ninjas?

Ninjas.

A time machine or a spaceship?

Time machine.

A *Midsummer's Night's Dream* or *Hamlet*?

Midsummer's Night's Dream.

Robert Kirkman — genius or madman?

A little from column A and a little from column B.

Have you lied at all during this interview?

I don't think I have... seriously! •

AFTERWORD

...And that's your lot, folks! its been Five years, 22 issues, and a whole lot of fun. All in all, one heckuva ride, and we hope you've loved reading *TWDM* as much as we've revelled in putting it all together. Naturally, there's still plenty of *The Walking Dead* goodness out there to enjoy, from the original comic to the amazing TV shows to new video games and merch on the horizon. But for now, from us...

Sayonara!

The Walking Dead: The Official Magazine team



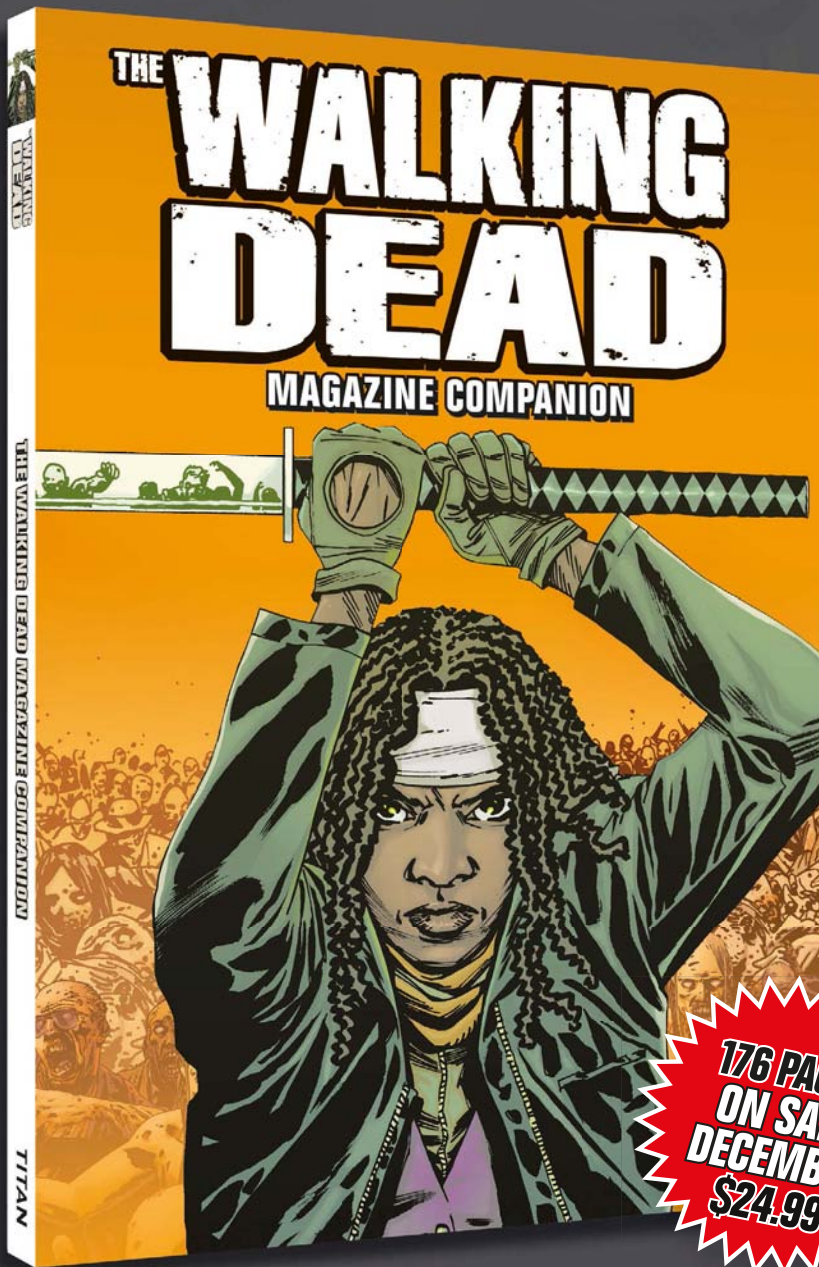
ALL OUT WAR



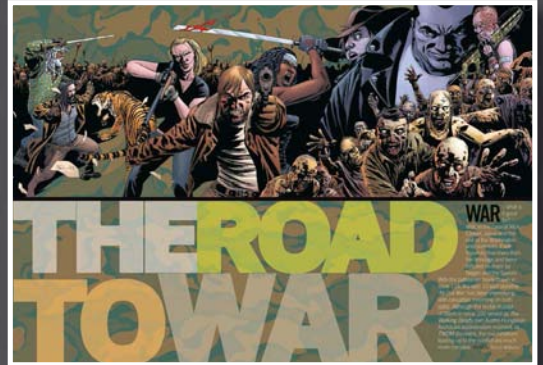
THE
WALKING DEAD 10.22 **amc**

THE WALKING DEAD MAGAZINE COMPANION!

PACKED WITH THE BEST OF
THE WALKING DEAD OFFICIAL MAGAZINE!



176 PAGES!
ON SALE
DECEMBER
\$24.99



Showcasing the very best features and interviews detailing the world of **Robert Kirkman's** and **Charlie Adlard's** *The Walking Dead*!

WWW.TITAN-COMICS.COM



THE WALKING DEAD is TM and © 2017, Robert Kirkman, LLC.

